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Peter David Responds to McFarlane's Challenge

Michael Davis Says Ignorance Makes Monsters

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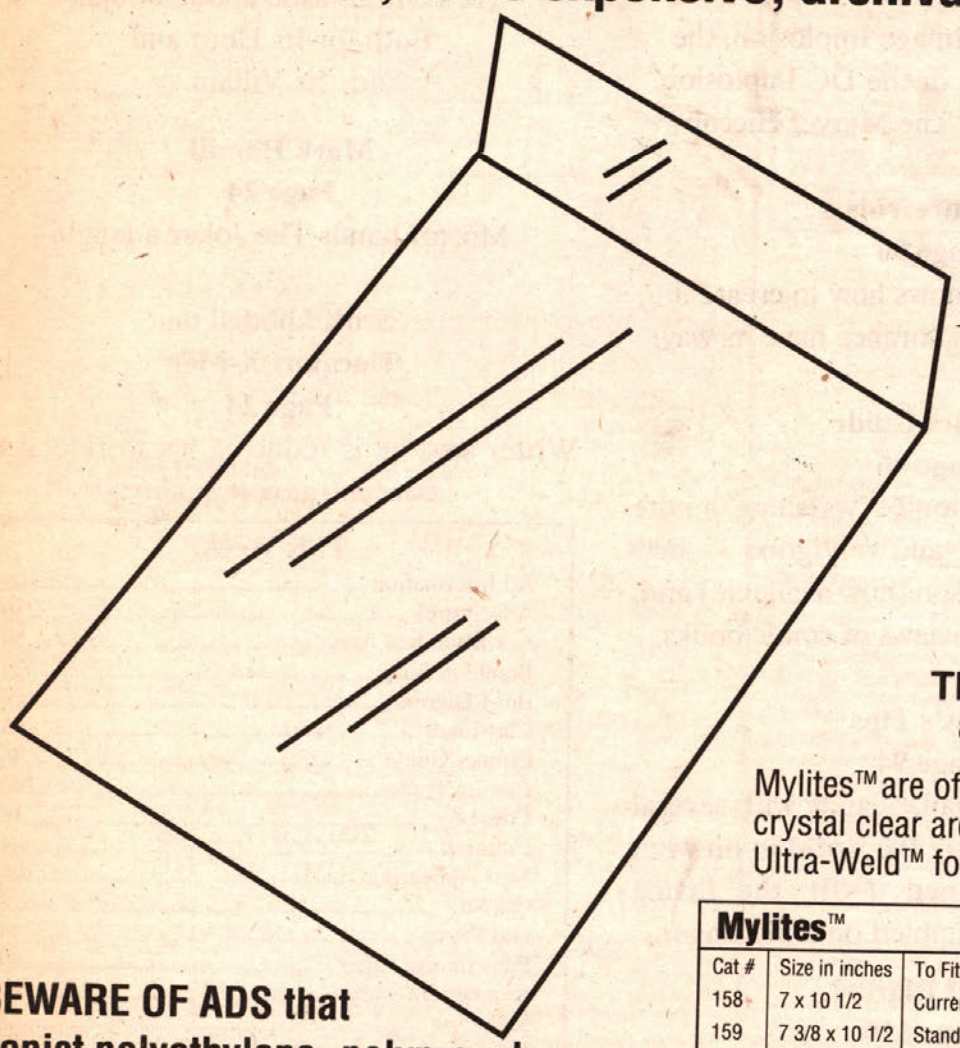

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This Week's Contents

Cover Story
Lois and Clark:
The New Adventures of Superman
Page 26
Here's some background on the cast, producers, and creative approach of the newest super-hero series on television.

Marvel Wins First Round
in Suit against Defiant
Page 6
A New York judge rules that Marvel demonstrated its intent to trademark "Plasmer," starting a year ago at the 1992 San Diego Comic-Con.

Peter David Responds
to Todd McFarlane's Challenge
Page 6

Oh, So?
Page 8
Topics this week include whether George Pérez was snubbed; whether Mike Mignola was slighted; new books by and about Ollie Harrington; a visit to Gaylord DuBois; Barbie Whistle Torches; the Comics Code Authority; what to have — and not to have — in an artist's portfolio; a clarification on who will — or will not — be publishing *Industrial Strength Comics*; Don Rosa and the ducks; violence in comic books; locating old friends; and trying to find comic books and graphic novels.

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Talks about Image's
Tarnished Image
Page 28
Todd discusses late comics from Image's founders, firing of creators of later Image titles for lateness, bootlegs, pogs, the Image Implosion, and lots more besides. No holds are barred.

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Relive your own past as Mike Benton relives his. There's a first visit to a comics store in all our histories.

Ask Mr. Silver Age
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Page 54
Never mind the Image Implosion, the Disney Implosion, or the DC Implosion. Who remembers The Marvel Hiccup?

Picture This
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Michael Davis knows how to create a monster: Just let ignorance have its way.

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Editorial

By Don and Maggie Thompson

Does it seem to you that the comics action is in show biz these days?

We've only seen brief clips as we write this — whereas you've seen at least the first episode of *Lois & Clark: The New Adventures of Superman* as you read this. But it's looked like fun — and like something bound to get the audience reminiscing about the characters as they remember them and the comics different members of the audience remember reading as kids.

Batman Adventures and *X-Men* bring to families comics in animated form with stories that may inspire adults to get back in touch with the world of illustrated adventure. Better yet, it could create new generations of comic-book fans.

On the other hand, Bob Newhart's *Bob* sitcom apparently is moving out of our purlieu — the *Mad Dog* comic book has folded, and Bob McKay goes back to drawing greeting cards. You win some, you lose some.

As for movies, animated TV series are getting feature versions (*Batman: The Animated Movie*), animated cartoons are being done in live action (*The Flintstones*), comic books are being made into movies (*Richie Rich, Fantastic Four*), and sequels are in the works for previous successes (*Batman*).

Virtually every comic-book publisher has sold options on comic books for TV or movies; as always, only a small percentage of these will ever be filmed (that's the way it's done in Hollywood), but at least the interest is there.

Let's keep on keeping on, spreading the word and keeping the faith.

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Peter David responds to Todd McFarlane

In all of the advertising for Comicfest, readers may have noticed my name absent (presuming readers cared one way or the other). Despite several invitations from the organizers, I was already committed to conventions in Minneapolis and Tampa the weekends before and after, not to mention another trip to Romania coming up before too long. So I had decided to give it a miss this year.

Yet now, Todd, you have issued your "challenge": a proclamation that you are going to appear and debate important issues, reminiscent of the toilet flushing on *All in the Family* that heralded the arrival of Archie Bunker.

My first inclination was to ignore the schoolyard theatrics that you're seeking out. Certainly our previous *tête à têtes* – at the Oakland WonderCon, for example – had yielded little of consequence. Yet one phrase in your missive intrigued me.

"If you would be brave enough . . ."

Doubtless, you tossed that out in the grand tradition of the ages-old challenge of the jock: "Ya man enough? You chicken?"

That, however, was not what fascinated me about it. No, what interested me was what that comment revealed about you yourself, beyond the locker-room mentality you seem to relish.

The only possible inference that can be drawn from that comment is that it takes no guts whatsoever to write down one's opinions and disseminate them.

I'm sure that writers ranging from Thomas Paine to Harlan Ellison would be most intrigued by your philosophy. The fact is that every single time I sit down to write *But I Digress*, I risk alienating employers, friends, etc. In addition I've discussed personal failings, failures, and traumas that, believe it or not, were wrenching for me to address.

And that means nothing to you.

Nothing.

And why should it? After all, it's just writing. Useless, meaningless, written-down words. Writing: the pastime of the coward.

You can wave around the four issues of *Spawn* produced by quality writers all you want and proclaim, "See? See? I *do* have respect for writers!" But by your displaying such open, flippant contempt for what it takes to write an opinion column, you have inadvertently let slip just what low regard you truly hold for writers and writing as a skill and discipline unto itself.

Bravery, indeed.

Very well, Todd.

Despite my other commitments, I am willing to make the trip down to Philadelphia on Friday. Friday afternoon. That's it. My window of opportunity. Then I can head back home and spend the rest of the weekend on previous family commitments, and you can spend the rest of the weekend explaining, "What I meant to say was . . ."

The judges are of little relevance to me. When I first wrote about Image and was besieged by fans and pros saying that I was jealous or a Marvel flack, I endeavored to ignore it. And now that people are saying, "Hey, you were right about them" – whatever that "rightness" is supposed to be – I don't attach much credence to that, either. Pick whomever you wish. Pick Liefeld, Lee, and Valentino. Pick people at random from the audience, if you so desire. I don't care.

What I do care about are words. You and I employ them differently: You use them like clubs, and I use them as scalpels.

On Friday at Comicfest, the doctor will be in.

N.Y. judge rejects motion to dismiss Marvel suit against Defiant

New York Southern District Judge Michael B. Mukasey has rejected a motion to dismiss the trademark infringement suit filed by Marvel Comics against Defiant over use of the title *Plasm* and has "found sufficient grounds for claims of trademark infringement and unfair competition by Marvel Comics Limited of London to proceed against New York-based Defiant."

The Sept. 8 edition of *The New York Law Journal* reported that Judge Mukasey "found Marvel demonstrated the two critical elements required to have rights to assert [its trademark] – intent to adopt the trademark and sufficient 'use in commerce.' "

Marvel's lawyers stated that Marvel "has trademark applications pending in the United States and the United Kingdom for the word 'Plasmer,' " the title of an upcoming four-issue Marvel UK series. The lawyers produced proof that Marvel has been promoting the series since August 1992 when a brochure, *A Gathering of Heroes*, was handed out at the San Diego Comic-Con and included information on *Plasmer*. Additional promotion of the title appeared in Marvel Comics in November 1992 and in "Stan's Soapbox," among other places, including advertisements and news stories in ***Comics Buyer's Guide*** in December 1992.

Although Defiant's lawyers moved to dismiss the suit on the grounds that these activities were not enough to create trademark rights, Judge Mukasey disagreed, saying that he found the promotional activities to "constitute sufficient publicity to identify or distinguish Marvel's Plasmer series, or at least create an association of the goods with Marvel."

Judge Mukasey's decision means that the trademark infringement suit will continue.

*[**CBG** thanks Ezra Huber of Ullman & Huber Attorneys at Law and Steven J. Getman of Franklin & Gabriel for sending us the **New York Law Journal** story.]*

Todd McFarlane Productions Inc. has canceled the *Spawn/Valeria She-Bat* crossover with Continuity Publishing due to lateness. According to Todd McFarlane Productions Inc. Director of Creative Development **Terry Fitzgerald**, "With the *Spawn* crossover with *Valeria the She-Bat* being late, Todd did not want to oversaturate and confuse the market with two *Spawn* crossovers, the other being the *Spawn/Batman* crossover coming out in the near future."

Inker **Art Thibert** has joined Extreme Studios on a full-time basis. According to studio founder **Rob Liefeld**, "People primarily know Art for his inking and pencilling skills at Marvel. At Extreme, he'll be overseeing a batch of new inkers, as well as playing an important role in all creations." Thibert has already inked the covers for *Team Youngblood* #1 and *Brigade* #0 as well as several other Extreme titles, and the studio says that he will ink approximately 90% of its covers as well as create and pencil his own series early next year.

An agreement was reached Aug. 17 between Fantagraphics Books and Colossal Pictures, the producers of MTV's *Liquid Television*, to produce an animated cartoon based on **Peter Bagge**'s *Hate* series. Bagge is working on a treatment of the comic book for the cartoon and is also writing two other animated features for *Liquid Television*. "I feel great about working on this project with Colossal Pictures. They have a reputation in the industry for quality and integrity. They intend to stay true to the spirit of my original comic, and I have every confidence that this will be a successful endeavor," Bagge said.

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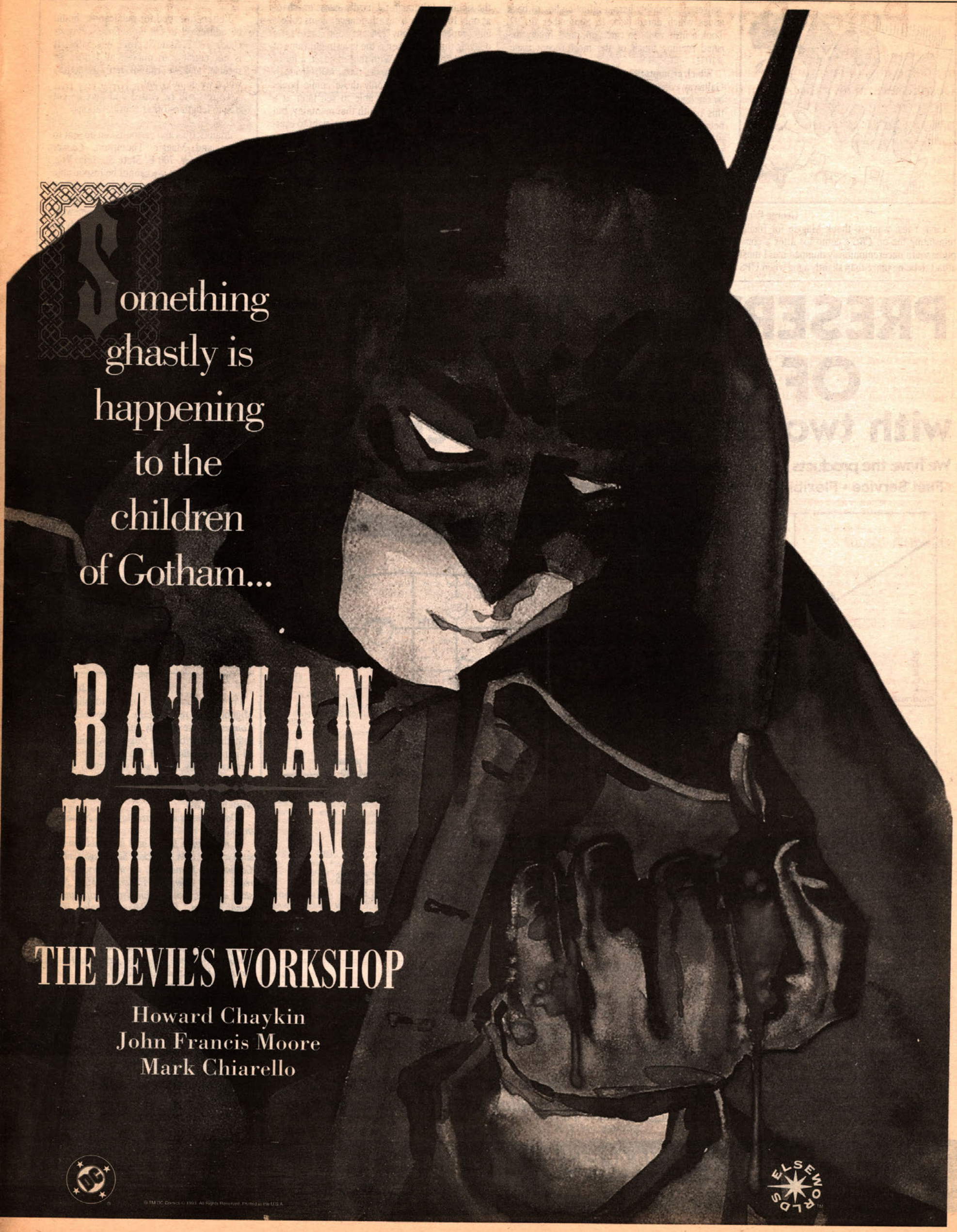
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George Pérez

First, I just want to thank Maggie for finally reinstating me on ***CBG***'s comp list after a computer snafu unceremoniously dumped me. I must admit to being more than slightly agog when UPS delivered a possibly hernia-inflicting box of back issues which dated back to September of '92. Took a little while to catch up, but I finally finished reading much of the most recent issue, #1031.

Which prompts this response to a letter by Rick Gallaway concerning my supposed ill-treatment by the fans at the Kansas City Comic Convention this past May. Rick, I think I remember you, because you stated your dismay to me personally at the show and, while I am both flattered and touched that you were so personally affronted by the other fans' alleged indifference toward me, I assure you that your rancor was totally unnecessary.

Fans owe no responsibility to the guests beyond common courtesy. I was treated very well and, having had more than my fair share of glory in my career, I was exceptionally pleased to watch the young Turks like Brandon Peterson, Todd Johnson, and Larry Stroman getting the lion's share of the signings (although I'd hardly assess my share as only 10% of the total attendance). Fans collect autographs for many reasons, and there's no denying that one reason is the investment value of a signed comic book. With that mindset, a lot of fans, particularly the newer ones, will obviously concentrate on having only those comic books signed that they may be able to sell later at a profit. I don't say I agree with that mentality, but there it is, and these fans have every right to exercise that preference as they please.

After all, if I were concerned about simply being the hot artist on a hot title, I would never have dropped *The New Teen Titans* at the height of their popularity – and I certainly would never have taken on *Wonder Woman.*

I enjoy speaking to the fans. Sometimes it's nice to be able to have extended conversations without being overwhelmed with autographs, as long as the show is successful for its organizers and dealers. I also then get a chance to talk to some of my fellow professionals. At that K.C. show I met Jim Mooney, Anna-Maria Cool (one of the loveliest – and, sorry, guys, happily married – artists in the business), Kevin VanHook, as well as Brandon, Larry, and others, and actually got in some quality chat time. And it's always a pleasure talking to my buddy Dick Giordano.

Also on several occasions it was I who told fans to come back later for their autographs, while I finished up some commissioned convention sketches. So there were times that the lack of crowds around me was actually my own doing. I've been at shows where I've been so swamped with fans that I never saw what the rest of the convention looked like. I've also been at shows where the dealers outnumbered the fans and, believe me, oil paint dries faster than the seeming length of one of those shows.

Rick, I thank you very much for your concern; it's reassuring to know that I can engender that kind of loyalty. I simply don't want anyone to be misled into thinking that I was in any way bothered or upset at the Kansas City show. Mike Worley and the KC Comic Club did a magnificent job, and I hope they invite me again. Who knows? Perhaps next time you and I will find more than just five minutes to converse.

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When sending cartoons, **do not send original art**. Send stats or good-quality veloxes; we cannot guarantee return of art.

John Byrne

I'm sure Don didn't *mean* to slight Mike Mignola in his review of the *San Diego Comic Con Comics*, but he did. By referring to *Hellboy* as something I wrote and Mike drew, you omit the all-important fact that the character and story were *created* by Mike, who very kindly asked me to serve as scripter on the series.

And, yes, this *is* the shortest letter I've ever written to ***CBG***.

[Don sincerely apologizes to Mike. No slight was intended.

In an attempt to see how he could have made such a gaffe, Don rechecked ***San Diego Comic Con Comics*** *and found that, on the story, the credits read: "Mike Mignola's Hellboy," "Mike Mignola story and art," and "John Byrne script and emotional support." While "Mike Mignola's Hellboy" can be taken as proprietary, distinguishing it from, say, "Irving Forbush's Hellboy," it does not unequivocally label it as Mike's creation. The contents listing on the inside front cover credits the feature as "by John Byrne and Mike Mignola."*

Don still apologizes for slighting Mike but feels creatorship could have been made more clear in the publication itself.]

M. Thomas Inge
Randolph-Macon College
Ashland, Va. 23005

I was interested to note the mention of Ollie Harrington in the letter from Turtel Onli in the Aug. 27, 1993, ***CBG Oh, So?*** column and the suggestion of Denys Cowan that a comics award be named after him. That would be a most fitting tribute to the man Langston Hughes called America's greatest black cartoonist.

Readers of ***CBG*** may be interested to know that Ollie is alive and well and still living in East Berlin

(LETTERS, Page 10)

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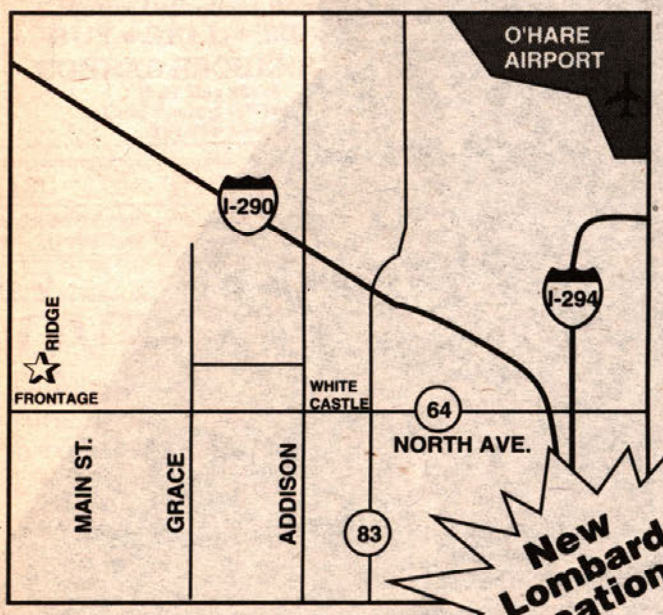

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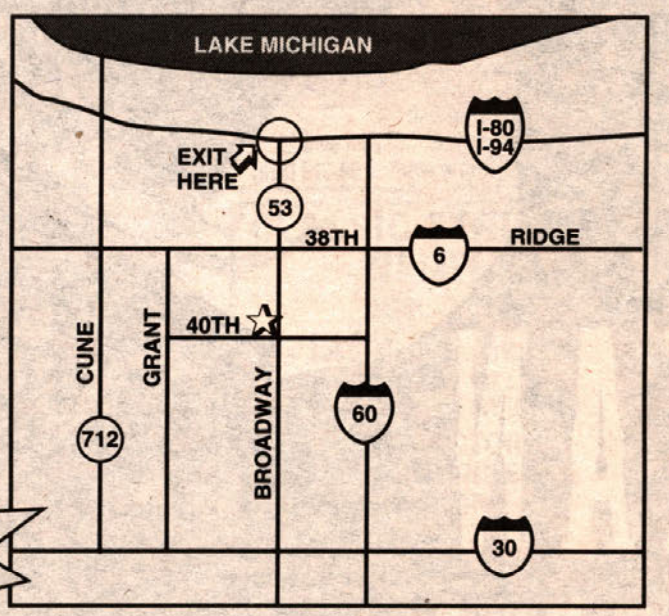

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Claypool Vows Swift Increase In Page Count

Fear City Books Offer Fans More For Their Money

In a move designed specifically to increase the entertainment content of the new line of Claypool Comics, the company's three Fear City titles will increase the number of story pages, effective with books shipping in October.

The Fear City titles are Claypool's ongoing series of horror/adventure titles, which all take place in sleepy little Mystic Grove, Connecticut. Since that small town has recently become the focus of a major wave of supernatural activity,the media has nicknamed it "Fear City." The three interconnected titles have been shipping regularly on a two-week cycle since June.

Steve Englehart's *Phantom of Fear City* is, according to editor Richard Howell, "a masterwork of passion and redemption, a modern opera in 12 exciting chapters." The lead feature will continue to be 22 pages, detailing the conflicts faced by the spectral Juup Vanderdecken in his quest to find true love and end the curse which keeps him from death. Added to the back of each issue will be a lighter, complementary series, *The Curious Cases of Tiberius Fox*, by Kurt Busiek and Jim Webb. "Fox is a dapper, cultured gentleman detective," explains writer Busiek. "His cases all involve some sort of supernatural activity, and he's uniquely qualified —in a special way—to deal with such cases. His leg man is a ghost!" Tiberius' exploits will have an intriguing connection to the epic of Juup, and the paths of some of the characters cross between the lead feature and the back-up. The initial episode from Tiberius Fox' files is inked by former *Superman* artist Kurt Schaffenberger.

"The other two Fear City titles, *Soulsearchers & Company* and *Deadbeats*, will simply expand their page counts from their present 22-page lengths to about 25 per issue, says Howell. "In both cases the issues are so packed with plot and character bits that they'll really benefit from the extra breathing room." Regular art teams Amanda Conner and Jim Mooney and Richard Howell and Ricardo Villagran have merely adjusted their workloads to accommodate the additional pages.

Soulsearchers & Company chronicles the adventures of Fear City's wackiest band of super-natural investigators. Written by fan-favorite Peter David, it's the funniest of the three titles, combining, in Howell's words, "costumed super-heroics, occult mayhem, satire, character comedy, and slapstick in a unique package,." Its increase in pages will result in "more yucks for your bucks," says Howell, himself a sometime-abettor on the series.

Deadbeats is "a complex saga of betrayal and bloodlust, starring the meanest group of vampire punks ever seen in comics," says author-artist Howell. The expansion of the story pages in *Deadbeats* will allow room for "more modulation in the narrative, he explains. "The story won't be different, but the presentation should be a lot more accessible with more pages open for story."

"The decision to increase our page count shouldn't be that much of a shock,"concludes Howell. "Each of the first three issues in the Fear City line contained previews of the other books which ran three pages apiece, bringing the actual story page count of each title up to 25, not including lettercols and text features. Our books are in black-and-white, and there's a school of thought that color books are somehow more entertaining. We're trying to combat that, and the most effective thing we can do is give our readers more of what they actually want from the Claypool line:—more to read and enjoy."

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THIS IS FIT TO PRINT NUMBER 485: I guess i'm not immune to that strange impulse that moves people to write to *Oh, So?* with a list of their favourite comic book covers. I've held off for a while, but as time has gone by and some of my faves have not been mentioned, the pressure has built to speak my piece. Here goes:

1. *Detective* No. 1: I have never held a copy of this rare comic book in my hands, but every time i see it reproduced, i want to take out a loan on my eyeballs so i can buy it. For those of you unfamiliar with it, the image is of a sinister Asian man. That's it. No costumes, no muscles, no exploding buildings—just one grim, evil face. This is the book of which Mike McGrath says, "Great, great cover...but the insides is gahbige." So what? This is a *cover* contest, and this cover is the *best*!

2. *Donald Duck Four Color* #199 ("The Sheriff of Bullet Valley") by Carl Barks: The image depicts Donald Duck in Western costume with a large sheriff's star on his chest. There are several other Barks Duck covers that are as compositionally as good as "Bullet Valley," but i like it the best because it was coloured the best in the original printing. Over the years Barks has painted several differently-coloured variations on this cover, and each one of them is also an extraordinary work of art.

3. *Classic Comics* #8 ("The Arabian Nights") by Lillian Chestney Zuckerberg. Only the early printings (up through HRN 20) contain the full cover image as drawn. Zuckerberg's depiction of a half-naked, very masculine Arabian genie generated some controversy. Her inkwork on the shadows across the figure's belly were thought to represent pubic hair, and with each reprinting, more of the image was eliminated. The funny thing is, the art director who saw those lines as pubic hair was not completely nuts. That's *exactly* what they look like! Nice colouring job, too.

4. *Suspense Comics* #2 by Nina Albright: Not the best-drawn anatomy in the world, but the image of a woman in a red flowered print dress being chased by a menacing figure who appears only as a shadow on the wall is coloured brilliantly, and the overall effect is vivid and posterish. A personal Golden Age Fave Rave.

5. *Airfighters* Vol. 2 #2 by Fred Kida and *Airboy* #5 by Dave Stevens. Depending on my mood, i will favour either the Fred Kida original or the Dave Stevens recreation of the scene in which Valkyrie stands, gun in hand, over the figure of the fallen Airboy. In Kida's version, Val is more malevolent and the hint of threat is aided by a great word balloon: "It's Valkyrie, Airboy—and the Airmaidens are with me!!Not even Skywolf, the Iron Ace, Black Angel, or Flying Dutchman can save you now!" In the Steven version, Val looks cuter and she bulges a bit more in her costume, but she is not quite so terrifying, which removes a bit of the compositional tension.

6. *Dick Powell, Adventurer!* A-1 #22: A great photo of the latter-day "tough" Dick Powell collaged with fantastic clutching-hand art, and the colouring is great, and the cut-line reads "In this issue: 'Five Fingers of Satan!'" I do not own a copy of this comic book but i surely do wish i did!

7. *Walt Disney's Comics and Stories* #45 by Walt Kelly: A lovely amalgamated image of Donald Duck playing music with Dopey and Doc from *Snow White*. There are many other Kelly covers i like just as much, but this one always makes me smile. It's so *silly*.

8. *Wow Comics* #11: Mary Marvel leads a contingent of uniformed women to war. One reason i like this cover is that the woman to M.M.'s right is dressed as a gardener and carries a rake. She and a Red Cross nurse march ahead of the woman dressed in Navy and Army garb and in factory worker overalls. Someone wanted to make a statement about women's ideal roles as provider of food and care. They did a good job of it, too.

9. *Teen-Age Romances* #14 by Matt Baker: One of the better "kissing covers" in the romance genre, and notable for its subtle coloring, which complements Baker's fine-line style perfectly.

Well, there are hundreds more covers i love—but i'm out of space. At least i didn't clutter up *Oh, So?* with my choices!

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LOVECRAFT AND HOWARD SCHEDULED FOR 1994

Pulp Authors Star in Fictional Adventures

In the time-honoured tradition of E. L. Doctorow's *Ragtime*—in which famous people interact in fictional situations—writer Buzz Dixon and artist Marcelo Tadeu have created *Lovecraft and Howard*, a graphic novel featuring the heroic/occult adventures of famed pulp authors H. P. Lovecraft and Robert E. Howard.

H. P. Lovecraft, born in 1890 in Providence, Rhode Island, was raised by his elderly maiden aunts and lived a life best descibed as exceedlingly repressed. The creator of the "Cthulu Mythos," he envisioned a fictional world beset by primordial horror in such works as *The Lurker at the Threshhold*, and *At the Mountains of Madness*.

art © 1993 Marcelo Tadeu

Robert E. Howard, the Texas-born creator of *Conan the Barbarian, Kull the Conquerer, Solomon Kane*, and *Red Sonja*, was a physically imposing man who lived with his parents all his life and was so attached to his mother that he never ventured more than 30 miles from home. He committed suicide when his mother died in 1936.

Author Dixon has crafted a suitably occult plot involving the two men (who in real life never met but corresponded through the pages of *Weird Tales* magazine): As Dixon tells it, Lovecraft is attacked by assassins who are "convinced that [he] has uncovered evidence of a vast race of alien entities who once ruled the Earth." In other words, they believe his fiction is fact! Fleeing to Texas, he arrives at the Howard home just as Robert has written the oft-quoted poem that begins, *"All fled—all done, so lift me on the pyre"* and walked outside to shoot himself. Lovecraft prevents Howard's suicide and begs for aid. Howard is still intent on death—until the assassins arrive on the scene. The men then set off to save Earth from a menace so deadly that even to speak its name would be anathema.

Editor Lynn Adair calls *Lovecraft and Howard* "an ideal fiction, in that it gives two admirable—but very neurotic—authors a chance to become the sort of heroes they wrote about and to live the lives their fans would have wished for them." She describes Marcelo's art as "nostalgic and clean. It's entirely airbrushed; the effect is visually enticing."

Lovecraft and Howard will be serialized by Eclipse in three parts—the first of which should be out in early 1994—and later collected as part of the HarperCollins/Eclipse Graphic Novels line.

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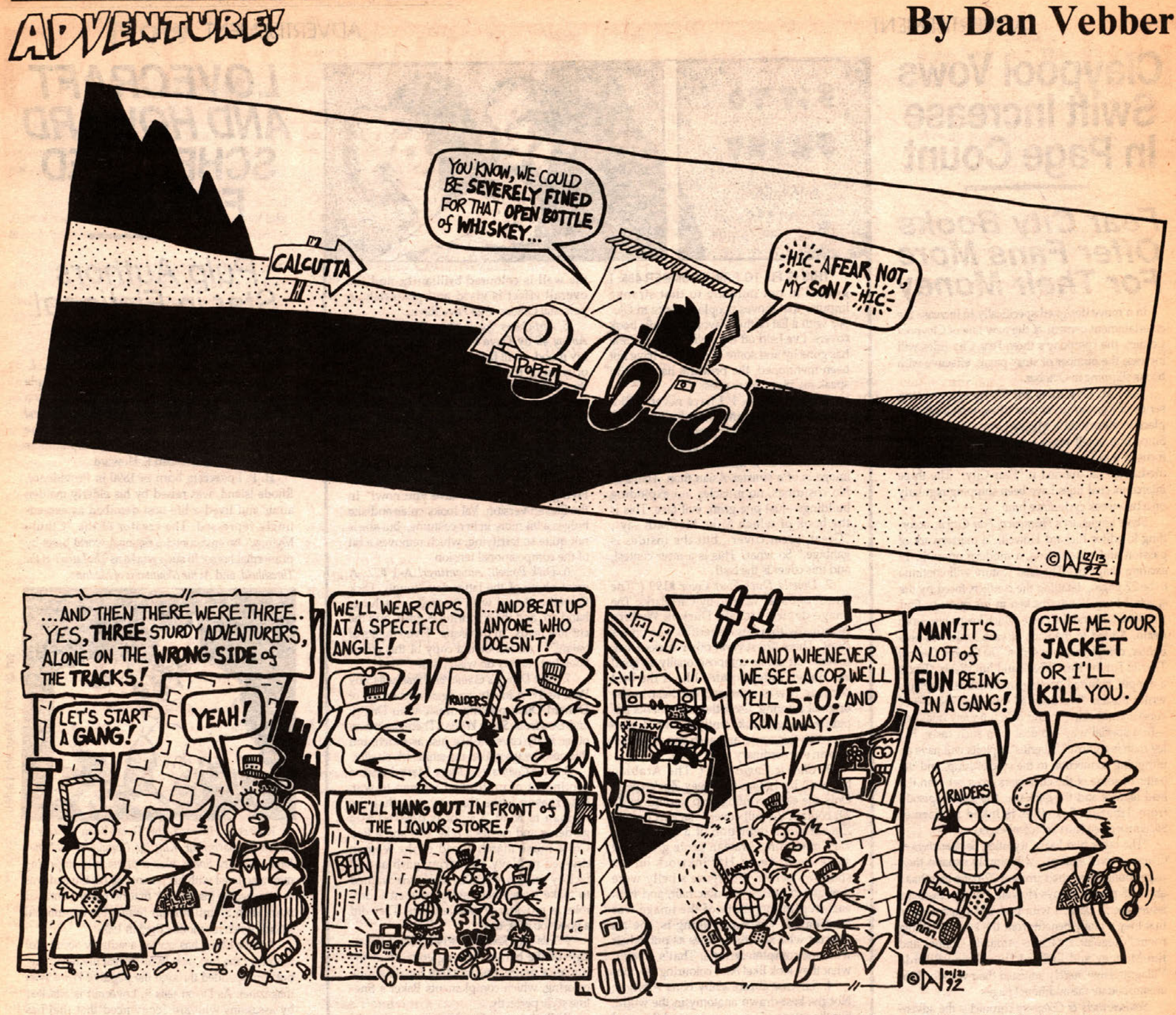
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POPEYE
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MAN! IT'S A LOT of FUN BEING IN A GANG!
GIVE ME YOUR JACKET OR I'LL KILL YOU.
RAIDERS
©DV 9/12 92

LETTERS
(From Page 8)

– and that we have collaborated on two books that will appear this October. The first will be called *Dark Laughter: The Satiric Art of Oliver W. Harrington* and will be an anthology of some of his best cartoons drawn during the past four decades for black American newspapers, *The Daily World*, and East German magazines, including a large selection of his famous cartoons about Bootsie. I have written the lengthiest biography of Harrington to appear so far as an introduction based on interviews and new research on his life and career. All drawings are shot from the original art in the Walter O. Evans Collection of African American Art.

The second book will be a collection of Harrington's writings, *Why I Left America and Other Essays*, which will discuss his close friendship with writer Richard Wright and their days together in Paris, how he came to create his character Bootsie, why he chose to live a life of exile in France and East Germany for the past 40 years, and the work of fellow cartoonists Elton C. Fax and Brumsic Brandon Jr.

Both books will be published by the University Press of Mississippi, 3825 Ridgewood Rd., Jackson, Miss. 39211 (write for ordering information). We expect considerable publicity to attend publication, and some exhibitions of his work are in the planning stages. Both cartoons and essays are compelling documents which will bring long overdue attention to an outstanding African-American artist and social critic.

Richard A. Lewis
Eugene Bible College
2155 Bailey Hill Rd.
Eugene, Ore. 97405

Several years ago you folks ran a series of articles on the "King of the Comics," Gaylord DuBois.

Some might dispute this, arguing that Stan Lee of Timely/Marvel, Julius Schwartz of DC, or another is more worthy of the title. These would be worthy candidates. Gaylord was given this title for the thousands of comics he wrote. This includes the entire Dell/Gold Key run of *Tarzan, Korak* and "Brothers of the Spear." He also wrote *Raggedy Ann and Andy, Uncle Wiggily, Sergeant Preston of the Yukon, King of the Royal Mounted, Bonanza, Space Family Robinson, Lost in Space, Tom and Jerry*, and the first two years of *Turok Son of Stone*, as well as other titles. He also wrote many TV, movie, and book adaptations for comics. With a *résumé* like this, if he is not the "King of the Comics," he certainly can share the crown. And most certainly it is his alone, if we consider only the Dell/Gold Key imprints.

My reason for writing, though, is not to debate the accuracy or appropriateness of this title. Rather, I want to thank you for publishing those articles four years ago. This opened the door of a marvelous opportunity for me. Because of these articles I have been corresponding with this delightful gentleman and his precious wife for some time. I have enjoyed doing this a great deal. Thank you for making it possible.

Gaylord and his wife, Mary, are retired now and live in Orange City, Fla. As a professor of Bible and Theology, I travel a great deal for my college during the summer. This year I was given the opportunity to go to Florida. I scheduled a day off so I could drive from Tampa to Orange City to visit them. I had made arrangements with Gaylord before leaving Oregon but made a call to confirm they were home. Mary answered the phone and, after a few pleasantries, informed me Gaylord was in the hospital.

At that point I was prepared to cancel our visit. Mary quietly insisted I come anyway. She felt my visit would somehow encourage her husband and, as she put it, "make his day." I first visited with Mary about an hour and then went to the hospital to see Gaylord. We all had a wonderful time and, if Gaylord's day wasn't made, I know mine was. In fact, this short visit has been the highlight of this summer for me.

Allow me to share a few stories and anecdotes from my time with them.

Gaylord is every inch a distinguished gentleman. Not a stuffed shirt, mind you, but a man of warmth and deep friendship. Mary is a very kind generous person, as well. She is fiercely loyal to her husband of 56 years and loves him very much. They have grown old together beautifully.

In visiting with Gaylord, I shared that, as much as I enjoyed his *Tarzan* as a young boy, I was much more enthralled by his "Brothers of the Spear." These stories were supported by the very clean and immaculate pencils of Russ Manning. These are a very special and, I think, important though overlooked series of stories.

This series traces the adventures of two kings, Dan-el and Natongo, "Brothers of the Spear." What makes these stories so rare is that the brothers are white and black respectively. I have always been surprised that these stories have not been given more attention for their social value and comment.

Considering when "Brothers of the Spear" was first written (the first chapter appeared in 1951), the fact these two men presented as equals (neither Natongo or Dan-el was simply the sidekick of the other) and how well they anticipated much of the civil rights movement (not in a preachy holier-than-thou format but in fact that these two fictional characters really did love and respect each other and treated the other as a peer) leaves one to wonder why more attention has not been spent on them. Pretty heady stuff for their time.

All things considered, if these same stories had been told in any other medium, I am certain they would have been given some very serious consideration from social historians by now. But, hey, these are only comics. Of what value can they be to us?

(LETTERS, Page 12)

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LETTERS
(From Page 10)

As I spoke to Gaylord and told him how much these stories influenced my childhood and helped me to steer a clear course away from the ugly pitfalls of racial prejudice, his face lit up with understanding and approval. He then shared Natongo's origin and of the close friend he patterned him after. John Bullock was a brilliant man, "built like a Greek god." He was a long-time friend of their family, and they did many things, such as hiking and fishing, together. More importantly, they attended many private as well as social events together. For many in the 1940s and '50s this was taboo. Neither John nor Gaylord let it bother them. After all, "we were friends." Further comment here is unnecessary.

Over the years, Mary and Gaylord have "adopted" or been adopted by a large number of young people. It was so heartwarming to listen to Mary as she showed me pictured of their "kids" and shared how she and Gay had helped many through a turbulent adolescence. No mother could have been prouder. Several had deep emotional scars; others had no place to live; all found help or a home at the DuBoises. I did not find it at all difficult to understand how 40-50 people call Gaylord "Dad" and Mary "Mom." Over the years they have opened their house to anyone who needed a home.

For all the good some people do with their lives, it is a tragic fact of life, there are many who would take advantage. Recently this happened to Gaylord and Mary. This summer while they were having Bible study in their home, two men called on them. Gaylord invited them in and showed them every hospitality. They told Gaylord they were roofers and that the roof of his home needed repair. I am certain you can see where this is leading. Yes, they were thieves and took Mary and Gaylord for nearly all their savings. These fine people, who brought so much joy to others, were now nearly destitute, left with nothing but their Social Security. People who would rip off the elderly and poor in this way are fortunate they don't live in a universe where there's a vigilante on nearly every corner. For those of us who see our friends hurt in such a way, we wish there were.

There is a happy ending, though. When some of Gaylord's kids found out what happened, they jumped at the opportunity to help. One of these "kids" shared the DuBoises' plight with a local service club, and a small offering was taken in their behalf. Not only that, but a professional roofer donated material, time, and labor to put a new roof on their home. It makes one feel good to know there are still some in our nation who are willing to help.

Gaylord's humor and wit are still intact. Near the end of my visit a nurse came in to see how he was doing. She was concerned, because his blood pressure had gone up and his heart rate had increased. She was fairly certain I was the culprit responsible and gave me a withering look. Gaylord took it all in with a bright and knowing glance. He shared with the nurse, "This is all very natural! Of course my heart is beating faster and my blood pressure has gone up. My pastor friend from Oregon has come all this way to visit me." Then he continued, "This is a good sign. We'd have to be concerned if these things didn't happen." Then, with a twinkle in his eye, he said, "It's all very natural and shows you I am alive." And so it was at about this time that a very special visit with a dear friend came to an end.

One of the things I hope some of your readers will do is write Gaylord a get-well card. He was scheduled to leave the hospital the day after our visit. Still, at 94, I am certain he would love to receive some cards from fans who remember some of the comics and stories he wrote. Write to:

Gaylord and Mary DuBois
330 West Graves Ave.
Orange City, Fla. 32763

[The editors would like to second Richard's comments on "Brothers of the Spear," which ran as a back-up serial in Dell's ***Tarzan****. It is everything Richard said and fine storytelling, as well, a groundbreaking series.]*

Nat Gertler

While I would like to welcome Ed Stash to the Great International Barbie Whistle Torch Conspiracy, he may want to reconsider calling himself The Barbie Whistle Torch Man. After all, he is just the latest in a string of men involved in spreading the word, including most notably Neil Gaiman, Don Thompson, and Nat Gertler. (Besides, he trod on my toes by announcing that he was giving them away just after I had fallen prey to the siren song of capitalism, purchasing a large number of them with the intent of reselling them for profit.)

However, there is one person vital to the spread of this bizarre fascination who has as yet gone unheralded, and I would like to correct this, if I may. Patty Breen of Pennsylvania was the young lady who gave Neil his BWT, which sparked the discussions which lead to the spreading interest in this "toy." She has, in my eyes, the unassailable right to be called The Barbie Whistle Torch Woman.

Bruce Meservey
294 Lovell St.
Worcester, Mass. 01602

A couple of recent items got me thinking about the Comics Code Authority (CCA). The first was when I opened the bag on my newly purchased *Adventures of Superman* #500 and immediately noticed the size of the CCA seal. It was smaller than I had ever seen it before. The size of the symbol has diminished steadily since its inception. I thought that the size had finally stabilized in the '70s, when it reached inconspicuous proportions, but it would appear that, with the '90s, the shrink is on again.

The other item, in ***CBG*** #1024 (page. 54), was about the CCA refusing to grant the seal to *Icon* #1 or *Blood Syndicate* #2 due to language. DC Comics published these comic books without the CCA seal instead of changing the language which DC considers "contextually appropriate." I wonder if DC is confident that the absence of the seal will have little, if any, effect on the sales of these titles.

These two items started me thinking about just how important or effective the CCA is today. Many of the newer publishers do not submit to the Code. Remember when Marvel chose to publish *Amazing Spider-Man* without the seal because they wanted to deal with drug abuse?

Did the absence of the seal hurt sales or did sales rise due to publicity? Let's hear from those publishers who still submit to the Code on its effect on sales. From the retailers – does the seal affect what you order or whom you sell to? Let's hear from consumers/collectors on what the Code means to them. Does anybody out there make purchases based on the CCA seal of approval?

In my opinion the Code is outdated. Many of the things allowed by the Code today are the same things responsible for the formation of the CCA in the '50s. It could be said that EC comics died as a result of its losing battle with the CCA and that *Mad*'s format change from comic book to magazine was to escape a similar fate. (In *Comic Book Confidential* there is a segment in which William Gaines talks about how it seemed the Code went after everything he did – not only demanding changes in artwork to eliminate sex and violence but also the choice of words in titles of his books. "Weird," "Horror," "Terror," and even "Crime" were considered unfit by the CCA.)

(LETTERS, Page 14)

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Neon Nightmare
Interrupted Wedding
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Return of the Dead
Ratman

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Night Song (Julie London)
The Far End of Nowhere (Joanna Moore)
A Ghost in Her Gazebo (Yvonne Craig)
Girl from the Brandenburg Gate (Inger Stevens)

THE INVADERS (1 hour, Roy Thinnes)
Beachhead (1/10/67 pilot, as aired)
Genesis
Nightmare
Vilor (Jack Lord)
Ivy Curtain (Susan Oliver)
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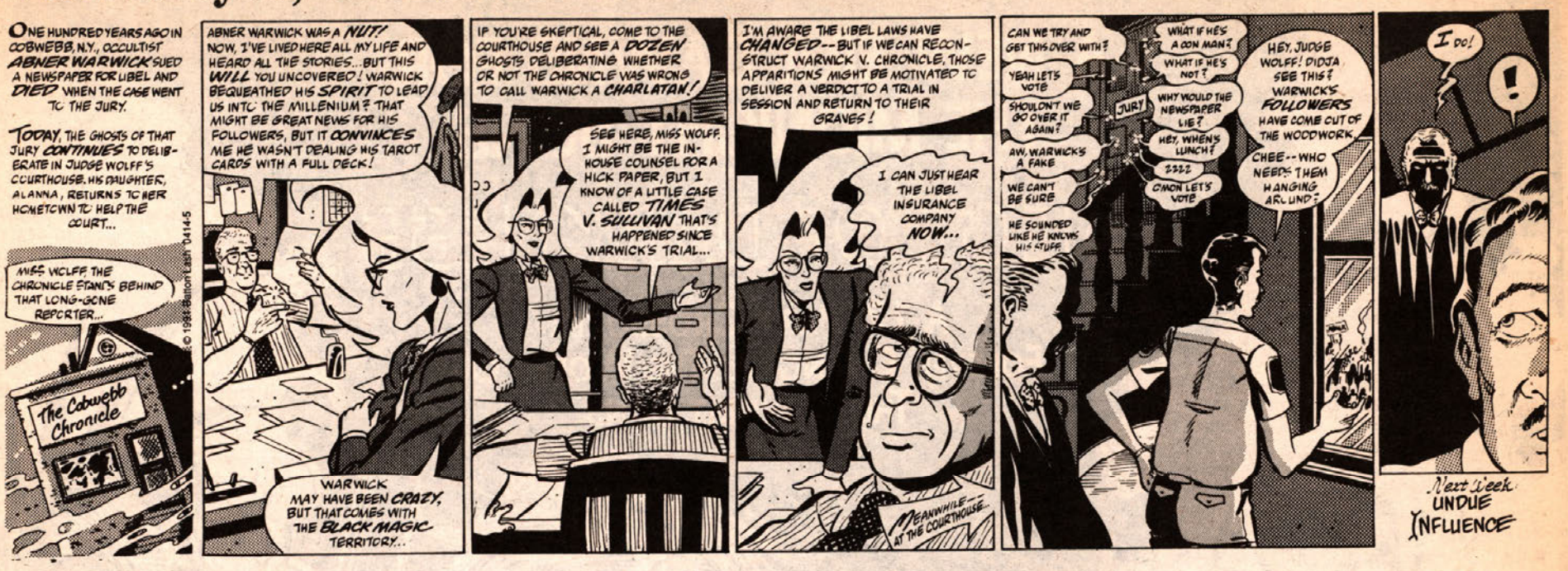
Wolff & Byrd, Counselors of the Macabre ..... By Batton Lash


ONE HUNDRED YEARS AGO IN COBWEBB, N.Y., OCCULTIST ABNER WARWICK SUED A NEWSPAPER FOR LIBEL AND DIED WHEN THE CASE WENT TO THE JURY.
TODAY, THE GHOSTS OF THAT JURY CONTINUES TO DELIBERATE IN JUDGE WOLFF'S COURTHOUSE. HIS DAUGHTER, ALANNA, RETURNS TO HER HOMETOWN TO HELP THE COURT...
MISS WOLFF, THE CHRONICLE STAFF'S BEHIND THAT LONG-GONE REPORTER...
The Cobwebb Chronicle
© 1993 Batton Lash 0414-5
ABNER WARWICK WAS A NUT! NOW, I'VE LIVED HERE ALL MY LIFE AND HEARD ALL THE STORIES...BUT THIS WILL YOU UNCOVERED! WARWICK BEQUEATHED HIS SPIRIT TO LEAD US INTO THE MILLENIUM? THAT MIGHT BE GREAT NEWS FOR HIS FOLLOWERS, BUT IT CONVINCES ME HE WASN'T DEALING HIS TAROT CARDS WITH A FULL DECK!
WARWICK MAY HAVE BEEN CRAZY, BUT THAT COMES WITH THE BLACK MAGIC TERRITORY..
IF YOU'RE SKEPTICAL, COME TO THE COURTHOUSE AND SEE A DOZEN GHOSTS DELIBERATING WHETHER OR NOT THE CHRONICLE WAS WRONG TO CALL WARWICK A CHARLATAN!
SEE HERE, MISS WOLFF, I MIGHT BE THE IN-HOUSE COUNSEL FOR A HICK PAPER, BUT I KNOW OF A LITTLE CASE CALLED TIMES V. SULLIVAN THAT'S HAPPENED SINCE WARWICK'S TRIAL...
I'M AWARE THE LIBEL LAWS HAVE CHANGED--BUT IF WE CAN RECONSTRUCT WARWICK V. CHRONICLE, THOSE APPARITIONS MIGHT BE MOTIVATED TO DELIVER A VERDICT TO A TRIAL IN SESSION AND RETURN TO THEIR GRAVES!
I CAN JUST HEAR THE LIBEL INSURANCE COMPANY NOW...
MEANWHILE AT THE COURTHOUSE...
CAN WE TRY AND GET THIS OVER WITH?
YEAH LET'S VOTE
SHOULDN'T WE GO OVER IT AGAIN?
AW, WARWICK'S A FAKE
WE CAN'T BE SURE
HE SOUNDED LIKE HE KNOWS HIS STUFF
JURY
WHAT IF HE'S A CON MAN?
WHAT IF HE'S NOT?
WHY WOULD THE NEWSPAPER LIE?
HEY, WHEN'S LUNCH?
ZZZZ
C'MON LET'S VOTE
HEY, JUDGE WOLFF! DIDJA SEE THIS? WARWICK'S FOLLOWERS HAVE COME OUT OF THE WOODWORK.
CHEE--WHO NEEDS THEM HANGING AR'UND?
I DO!
Next week UNDUE INFLUENCE

LETTERS
(From Page 12)

But that was then and this is now. The CCA has softened its guidelines and publishers have hardened their edges. As we approach the next millennium, will the shrinking seal, like the man in the movies or Doctor Doom in *Fantastic Four* #10, shrink into nowhere? What do you think?

P.S. Yes, I opened the bag to read the comic book.

[One reason for keeping the CCA in place is in case there is another major attempt to censor comic books; re-establishing the CCA would take time, and the delay could be fatal.

*If you sneered at the notion that there could be another attempt to censor comic books, take a look at your local newspaper and TV coverage of current attempts to censor television – reducing violence, labeling "adult" or violent shows, and attempts to ban **NYPD Blue** sight unseen because it might be unsuitable; many local stations have already knuckled under and announced that they will not show the series at all. We've read and heard the phrase "I'm not in favor of censorship, but..." a lot of times lately. Comic books are small potatoes compared to TV; if censorship groups can limit what can be shown on a powerful, big-money medium like TV, they could wipe out comic books without breaking a sweat.]*

Randy Stradley
Executive Director
Dark Horse Comics Inc.
10956 S.E. Main St.
Milwaukie, Ore. 97222

This is my first day back in the office after the San Diego Comic-Con (during which I think we had just about enough time to acknowledge each other's existence as we passed in the hotel lobby), but, despite the week's worth of work awaiting me, I took the time to peruse ***CBG*** #1033. There were a number of items of interest this time out (John Byrne's dissertation on what constitutes creation and Peter David's examination of credit for same, for instance), but that's not why I'm writing.

I'm taking the time to write in hope of saving myself time at future conventions.

A substantial part of any editor's duties at a convention is looking for new talent, and that invariably means portfolio review (I myself pulled two four-hour stints at the con). In order to find those artists whose work indicates that they are ready for an assignment, one usually has to review a mountain of work by those whose skills are not yet of professional caliber. Invariably, you wind up giving artist after artist the same advice ("Stop looking at comic books and learn to draw by looking at real people and objects." "Unless your goal is to be an inker, don't worry about trying to ink until you've perfected your pencilling skills," "Think about storytelling. Where is the character in relation to the other characters in the scene? in relation to the background?" etc.).

It can be mentally exhausting work – made more difficult by the fact that you're dishing out disappointment to a legion of starry-eyed would-be cartoonists. However, there are some things that aspiring artists can do to make it easier not only on themselves, but on the reviewing editor, as well. Which brings me, finally, to my reason for writing.

In response to Barry Dutter's letter on the idea of having some of today's "hot" artists redraw classic Marvel stories from the same script (or plot, as the case may be), you suggested that one way artists wanting to break in to comics might attract an editor's attention would be to produce new interpretations of classic comics cover.

Such a tactic *might* attract an editor's attention, but it probably won't land the artist an assignment – at least not from me or any of the editors I know. What we want to see are actual comic-book pages. Panel-to-panel continuity. Storytelling. And not just super-heroes punching each other out, but situations that show us real people and real locations – the everyday sights that everyone takes for granted. An artist may be able to draw guys in tight suits better than anyone else in the world, but if he can't draw a building or a chair or a person in street clothes – something that puts the super-action in a context that invites the reader to suspend disbelief – the artist's chances of getting work are cut tremendously.

Unless cover illustrations are the only thing artists want to be considered for, they're wasting their time and the editor's by showing pin-ups or single illustrations. Like the character played by actor Dan Hedaya at the beginning of *Joe versus the Volcano* ("I know he can *get* the job, but can he *do* the job?"), an editor wants to know an artist can produce professional quality work before he hires him. The same goes for aspiring comics writers, but that's a subject for another letter.

*[We didn't mean to make your life any harder. It's just that we have seen some nice reinterpretations of early issues of **Amazing Spider-Man** on the covers of **Spider-Man Classics** recently and felt that an artist who could outdo Steve Ditko on a cover scene derived from the same story might be someone to watch.*

We agree that pages telling stories are something which belong in any aspiring artist's portfolio – and pages in which people are talking, walking, eating, shaving, wearing normal clothing, etc. are superior to panels in which steroid users in tights are leaping toward the reader with constipated looks on their faces – but samples of dramatic covers probably wouldn't hurt, especially if the artist seeks work at DC or Marvel.]

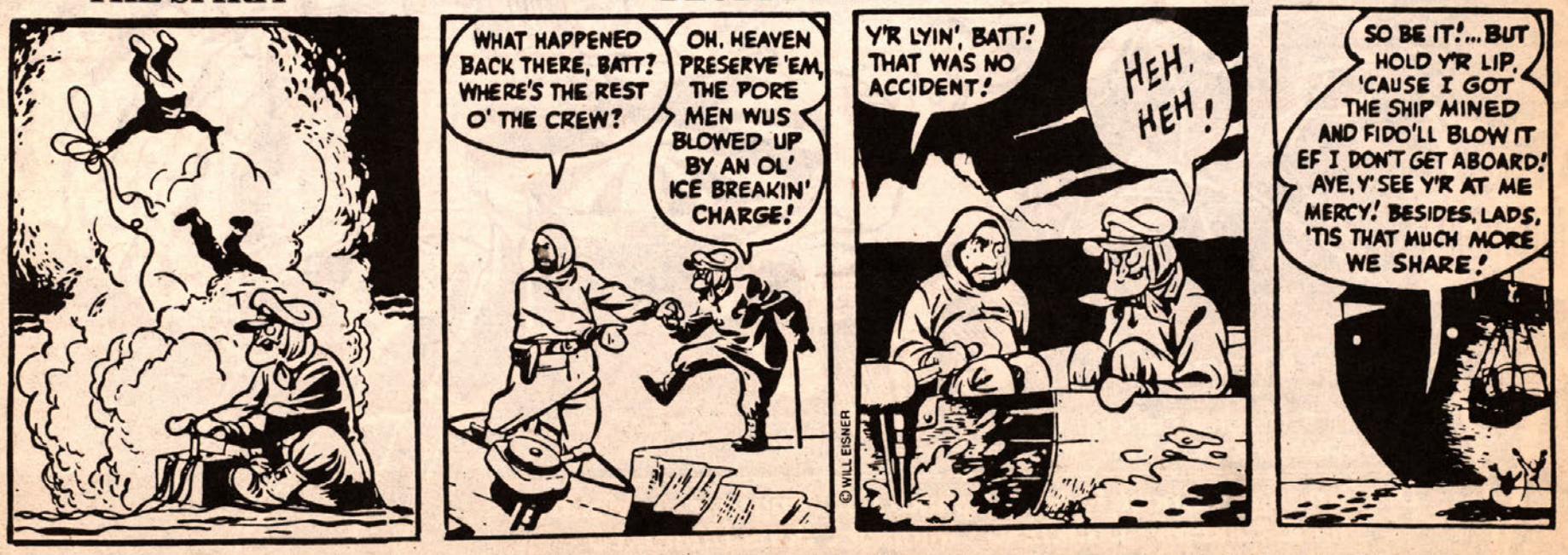
Michael A. De Lepine
67-24 161st. Street, #2L
Flushing, N.Y. 11365

After seeing the publisher listing for Silver Skull Studios in ***CBG*** #1032, I felt the need to issue a correction. But briefly, an explanation.

I am a freelance letterer, and my work has appeared in various comics published by Malibu, Eclipse, Millennium, briefly Defiant, and the soon-to-be-released comics line from Majestic. About two years ago, I came up with the idea of forming my own publishing company to make the

(LETTERS, Page 16)

THE SPIRIT ***BLUBBER #7*** **WILL EISNER**


WHAT HAPPENED BACK THERE, BATT? WHERE'S THE REST O' THE CREW?
OH, HEAVEN PRESERVE 'EM, THE PORE MEN WUS BLOWED UP BY AN OL' ICE BREAKIN' CHARGE!
Y'R LYIN', BATT! THAT WAS NO ACCIDENT!
HEH, HEH!
SO BE IT!...BUT HOLD Y'R LIP, 'CAUSE I GOT THE SHIP MINED AND FIDO'LL BLOW IT EF I DON'T GET ABOARD! AYE, Y'SEE Y'R AT ME MERCY! BESIDES, LADS, 'TIS THAT MUCH MORE WE SHARE!
©WILL EISNER

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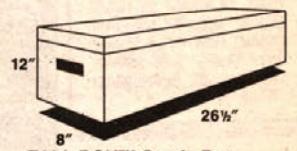

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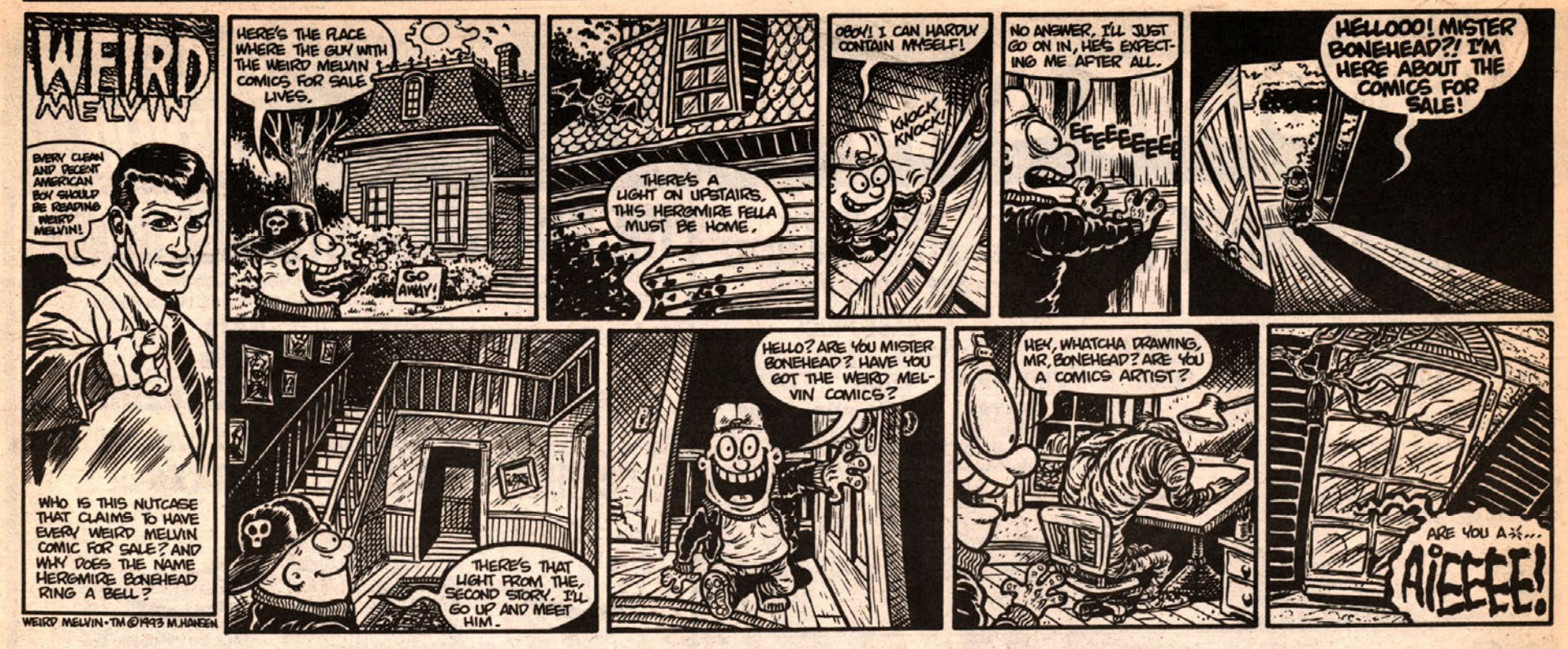
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OBOY! I CAN HARDLY CONTAIN MYSELF!
KNOCK KNOCK!
NO ANSWER. I'LL JUST GO ON IN, HE'S EXPECTING ME AFTER ALL.
EEEEEEEEE
HELLOOO! MISTER BONEHEAD?! I'M HERE ABOUT THE COMICS FOR SALE!
THERE'S THAT LIGHT FROM THE SECOND STORY. I'LL GO UP AND MEET HIM.
HELLO? ARE YOU MISTER BONEHEAD? HAVE YOU GOT THE WEIRD MELVIN COMICS?
HEY, WHATCHA DRAWING, MR. BONEHEAD? ARE YOU A COMICS ARTIST?
ARE YOU A?!...
AIEEEE!

LETTERS
(From Page 14)

kind of comics I'd always liked growing up. My ideas were plentiful, and my enthusiasm high. All I lacked was capital. I have only recently filed papers registering my fledgling company as a business. The name of this company is Industrial Strength Studios.

A group of friends of mine wanted to put out a comic book of their own, just as I did. They came to me, asking to borrow the name "Industrial Strength" for their anthology comic book, as well as my creative input. The plan was to do the comic book together and then search for a publisher. Seeing all the possibilities my involvement would bring and what we could do as a group, I agreed. The union formed on that day, with which I am peripherally involved, is known as Art Or Else Studios, whose members include writer/artist Matthew Somers, penciller Henry Martinez, and inker Daniel Rivera.

We then found a publisher in Rob Conte, head of Silver Skull Studios, and together we put out the *Industrial Strength Preview* specifically for the New York Great Eastern Convention on June 11-13.

I am compelled to clarify Conte's projected list of upcoming projects, which includes *Industrial Strength* #0-3. *Industrial Strength* will no longer be published by Silver Skull Studios. I must also state that the immediate plans were to publish *Industrial Strength* #0 and #1, and that issues #2 and #3 were obviously planned without the knowledge or consent of myself or anyone at Art Or Else.

It was never the intention of myself nor Art Or Else for near-future issues of *Industrial Strength* to be mentioned, solicited, and/or advertised before a significant number of issues were complete and ready to go to press ahead of time. As of this writing, we are close to completing the contents of issue #0 and intend to forge forward by producing three to four more and then to either publish under the Industrial Strength company banner (if I'm ready at that time) or find a publisher to do it for us.

We feel that it would be unfair to ourselves, any new publisher we deal with, or our target readership, not to give ourselves as wide a berth as possible. Insuring a publisher's confidence in us as a professional, creative unit – and the comic-book consumer's confidence in us to produce quality material on time – are our paramount concerns. This is in no way meant to slight or belittle Robert Conte in any way, and on behalf of Art Or Else I'd like to wish him all the best in his present and future endeavors.

Whether or not Industrial Strength, the publishing company, will publish *Industrial Strength*, the anthology comic book, before any other publisher will remains to be seen. But one day in the near future, I will be publishing the comic book named after my new company – a promise made to myself that I intend to keep.

Due to an oversight, certain copyright/trademark notices were not listed in the preview, so I'll declare them here: Industrial Strength title and cover logo are ™ & © 1993 Michael A. De Lepine/Industrial Strength Studios. "Family Man" (a story appearing in *Industrial Strength Preview* and *Silver Skull Horror* #1) is Story © 1988 Matthew Somers, Artwork © 1991 Henry Martinez & Daniel Rivera.

Joe Torcivia
835 Merillon Ave.
Westbury, N.Y. 11590

I was extremely proud of Don Rosa when his first effort for *Uncle Scrooge*, "Son of the Sun," was acknowledged in the ***CBG*** Fan Awards for 1988. To my knowledge, this was the first time any story or individual associated with ducks or mice was honored in this fashion. Today, I am gratified at his high placement (in multiple categories, no less) in 1993's awards.

Rosa's showing is all the more impressive to me, because I, and one or two of the more vocal and active Disney comics enthusiasts in my acquaintance, did not vote for him. This is due in part because we did not realize that "Treasure under Glass" actually qualified for 1992 (it seemed like so long ago) and that the efforts of Mike Carlin and "Team Superman" simply could not be ignored.

Despite our lack of support, Rosa managed to beat out personal favorites Alan Grant and Gerard Jones and veterans Marv Wolfman and Roy Thomas in the category of "Favorite Writer." Even more curious, he achieved a tie with Rob Liefeld as "Favorite Penciller." There's a message in there somewhere, I suppose. You'll never know how much I regret not casting the tie-breaking vote!

The "Rosa Roll" continued into the next issue, as R.C. Harvey brought Don into our homes via an informative interview.

It's about time the Walt Disney Company resolved its differences with Rosa, so that all parties can get back to the business of producing those stories we love. Rosa and Harvey each, however, make statements which left me somewhat curious.

Rosa speaks of a "big-name" artist as a lark "doing an anonymous cover for a Mickey Mouse comic book." Reviewing my complete run of Disney's *Mickey Mouse Adventures* (yep, all 18 of 'em), he can only be speaking of John Byrne's spectacular effort for *Mickey Mouse Adventures* #8. Unless, of course, say, one of the Image guys worked under the assumed names of Todd Kurosawa (Todd? Hm.), Gary Martin, Rick Hoover, Hector Saavedra, Bob Foster, Larry Mayer, Al White, David Cody Weiss, Cris Palimino, or (wouldn't this be a shock?) Len Wein.

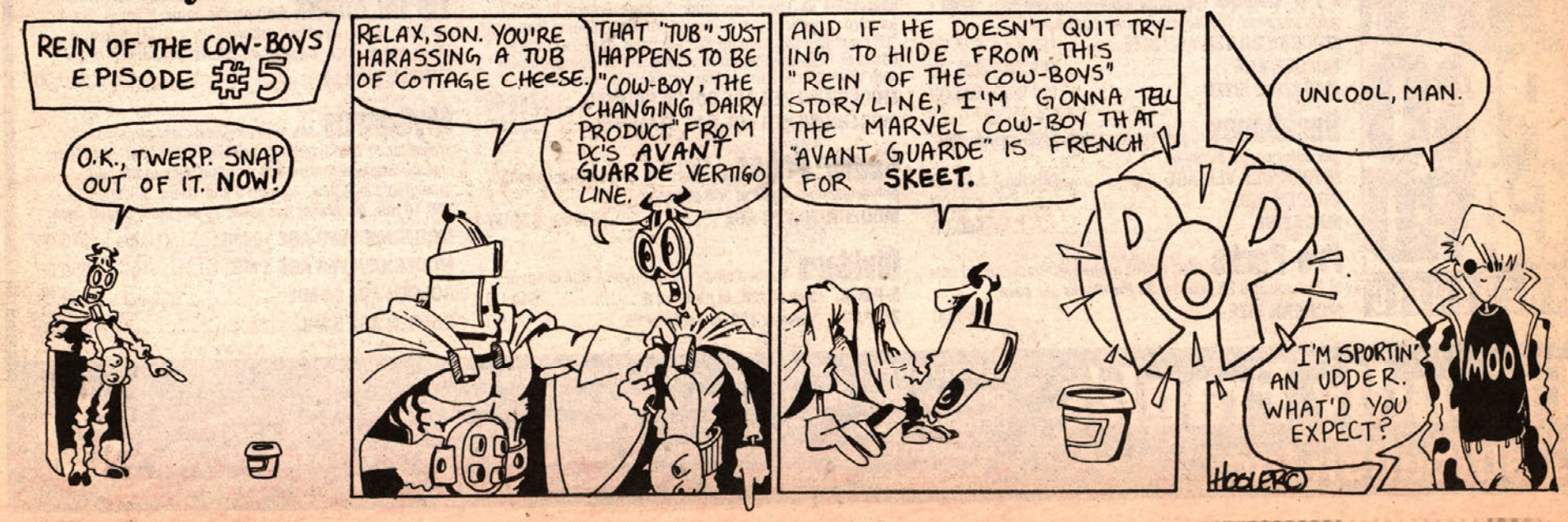
Assuming my guess is correct, Byrne's contribution was hardly anonymous. In fact, the cover credit for that issue was no different than that given to Rosa, Carl Barks, William Van Horn, Daan Jippes, or anyone else who has produced covers for modern Disney comics magazines. For those who may have missed the issue, the cover credit reads as follows: "Cover art by John Byrne. With an assist by Michael Horowitz. Colored by Anthony Tollin."

Byrne has also been credited for the cover in question in the 23rd edition of *The Overstreet Comic Book Price Guide* (page 283) and, I surely recall, by those individuals who have recently attempted to index John's work in the pages of ***CBG***.

As if this weren't enough to keep it out of the realm of anonymity, I, personally, have cited this particularly fine work of Byrne's in both the letters column of *Mickey Mouse Adventures* #10 and (for those with long memories or lots of storage space) ***CBG*** #916, June 7, 1991, as part of a complimentary examination of the "pre-implosion" output of Disney Comics.

(LETTERS, Page 18)

Cow-Boy .....By Jay Hosler


REIN OF THE COW-BOYS EPISODE #5
O.K., TWERP. SNAP OUT OF IT. NOW!
RELAX, SON. YOU'RE HARASSING A TUB OF COTTAGE CHEESE.
THAT "TUB" JUST HAPPENS TO BE "COW-BOY, THE CHANGING DAIRY PRODUCT" FROM DC'S AVANT GUARDE VERTIGO LINE.
AND IF HE DOESN'T QUIT TRYING TO HIDE FROM THIS "REIN OF THE COW-BOYS" STORYLINE, I'M GONNA TELL THE MARVEL COW-BOY THAT "AVANT GUARDE" IS FRENCH FOR SKEET.
POP
UNCOOL, MAN.
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MOO
HOSLER

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LETTERS
(From Page 16)

Given the above, no one could say that John Byrne created that particular piece "anonymously." Could Don be referring to someone else?

While Rosa's comment merely raises a question or two concerning creator credits, Harvey appears guilty of a staggering omission of fact. When referring to the writers and artists working for the Disney arm of Denmark's Egmont Publishing, he states that Don Rosa is "the only one of the stable who both writes and draws the duck stories."

How's that again? What about William Van Horn?

Van Horn's "creative migration" from Burbank to Copenhagen had not the fanfare of Rosa's, but was a result of the Walt Disney Company's abrupt decision to halt production of all new material for its comics line. You know, that implosion thing. Since 1991, Van Horn has written and drawn his own Donald Duck stories for Egmont. These stories have just begun to appear here in recent months. Personally, I think it a terrible shame that the work of two such talented American creators must reach us via a foreign publisher with all the delays associated with such a process, but this ain't a perfect world yet.

Speaking of Van Horn, the biggest and best news was to be found neither among the news items nor the letters column but in, of all places, an ad! More specifically, the full-page Carl Barks Studio ad on page 53 of ***CBG*** #1030, which tells of a planned Uncle Scrooge story collaboration between Van Horn and the creator of the "Donald Duck Universe" which has, for five decades, driven Disney comics magazines throughout the world, Carl Barks! I suspect such a tale will be long in the making but well worth it when it arrives. If at all possible, please keep us informed in the pages of ***CBG***.

My last thought brings this letter back almost to where it began – the ***CBG*** Fan Awards. Once the story mentioned above becomes a reality, won't it be sweet to be able to cast "Favorite Anything" votes for Carl Barks?

[We have already talked to Bill Grandey of Carl Barks Studios, and a story about Carl is in the works. Which sort of brings us full circle, too, since we were the editors of the first publication to reveal Carl Barks's name to the world; prior to ***Comic Art****'s publication, in 1968, of articles about and interviews with Carl, he was only known as The Good Artist – which is still how we think of him.]*

Rebekah Black
AC Comics
P.O. Box 1216
Longwood, Fla. 32752

I read with great interest an article by David Altaner in the Tuesday, Aug. 24, Style Section of *The Orlando Sentinel* (also printed in the *Fort Lauderdale Sun-Sentinel*) regarding violence in today's comic books. The primary focus was on the violence of today's hot new company, Image Comics, but he pointed out that Marvel and DC seemed to have joined this trend, as well. In this instance, he referred to "toughening up old characters to catch up with the trend." In particular, he referred to recent events in Batman and Superman titles.

The author of the article seemed concerned that favorite new comic-book characters included the likes of Deathlok, Deadpool, Death's Head, and Deathblow. Or Bloodseed, Bloodstrike, Bloodaxe, Killpower, and War Man. He really did not mention that these comics were not suitable for children, but I think that can be inferred from this article. Or perhaps he is one of the few people outside the industry who realize that comics are no longer for children.

Somehow I feel obligated to say what Altaner implied but did not say outright in his article. *No parents of pre-adolescents should allow their kids to buy comic books without supervision.* The large percentage of today's comic-book readers are in the 13-to-35-year-old category, and it is not generally assumed that many younger children will be reading. Therefore, executives in the comics industry feel justified in making comic books more violent and directed more toward an older reading audience that thrives on action in the form of violence.

Looking at today's movies, video games, and TV, it's easy to see what sells. While it's true that Congress is now scrutinizing television and movies for excess sex violence, the only solutions I see thus far are ratings on films and announcements on television that the show might contain material too intense for younger viewers. We keep sending a message in this society that violence is an *adult behavior.* What young kid doesn't want to be grown up, to view what is forbidden and to be cool and hip?

The problem, as I see it, is that violence is not *adult behavior*; it is *bad and lazy behavior.* It's an easy way to solve problems. It doesn't require much time, intelligence, research, cooperation, effort, or the like. Need money for food and rent? Get a job, train for a better job, help build a house for your family with the aid of Habitat for Humanity – or rob a store? Angry over the way someone has treated you? Talk it out, redirect your anger into some useful endeavor – or beat him to a bloody pulp? Discover a dealer selling to children? Take him down through the justice system – or shoot him? In all too many instances today's society takes the easier path, *violence*, and comic books reflect this approach to problem solving.

If our concern is to protect younger kids from this violence, then it is a good thing that most comics are now available only through specialty stores and fewer children than ever before have easy access to them. However, the largest companies, including newcomer Image Comics (which Altaner considered the *most* violent), have newsstand distribution which makes their product more easily available to the younger age group.

Unfortunately, even some of the most well-meaning parents think comic books are for children, and the truth is that many, if not most, of them are not.

Here at AC Comics we have always followed a different formula. Our most popular title is the monthly color comic book *Femforce.* This all-female super team doesn't carry big guns, and hardly anyone is ever killed (villains are defeated and banished to limbo, returned to their home planets, put in stasis, escape to return again, etc.). The gals win with their wits, teamwork, and their super-powers. They have personal problems, generally related to being paranormal, and they are sometimes loath to fight. I can't say that there is *never* any violence in *Femforce.* The very nature of the super-hero genre is for the hero to defeat evil and evil-doers, and violence is one method used. But the comic book relies on good art and story – stories that contain some humor – and at times characters actually *smile* in our books. There are very few sets of clenched teeth.

In truth, the comic book's success also lies in the overly glamorous portrayal of the team members. As stated by Gary Groth in the *Sentinel*'s article, Image Comics "has succeeded with a for-

(LETTERS, Page 19)

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LETTERS
(From Page 18)

mula of skintight suits on the women; steroid muscles on the men." *All* super-hero comic books use this formula. (Image has added other ingredients to the formula.) I have never met a man who looks like the comic-book drawings of Batman and Superman, even as they were drawn in the good old days, but it's fiction, after all. (I really wish more people in our society were in better physical shape – myself included.)

The *Femforce* women are tall, beautiful, with perfect bodies, and they wear skimpy skintight costumes, as do Supergirl, Catwoman, Wonder Woman, and all the others. Has our formula of beauty, brains, brawn, and humor succeeded? Yes and no. We have published *Femforce* for 10 years – first on a bi-monthly schedule and for the last three years on a monthly schedule. We have a *very* loyal fan following, including a strong fan club. But, if success is measured by circulation figures alone, we have not succeeded. AC Comics remains a very small company compared to the "big boys."

I guess there just aren't that many people out there looking for a smile.

Dan Berger

I just finished reading my new ***CBG*** when I realized what a thankless clod I've been! Many moons ago I wrote in requesting the address of an old buddy of mine, and you promptly sent the information back to me – and I never wrote you to let you know how much I appreciated the information.

I'm afraid that since I moved from Ohio to Massachusetts, some of the "cold" New England attitudes have, unfortunately, rubbed off onto me, and for that I apologize. I realize that this is a terribly lame excuse, but I hope you will accept my sincere, albeit extremely late, thanks. The mail forwarding service that you folks are kind enough to offer has an incredible value, and I want you to know that I appreciate the efforts that you make very much.

The distressing conclusion to this affair is that my ol' pal never wrote me back. I'm assuming that he's moved since he gave you folks that address (because I don't want to think that he's – gulp – avoiding me). But, all in all, it was a fun experience, and without your help I would've never even had the chance to daydream about what the project would look like when completed. Such is life.

On another note, it was nice to see Don at the New York show. I couldn't believe the size of the crowd! Hopefully this is a sign that comics are becoming a more widely accepted medium. I'm looking forward to the gigantic show in Philadelphia.

To conclude, I'd just like to let Don know that some newspapers are starting to cancel the beleaguered *Ninja Turtle* strip, so it probably won't be around for much longer to bemuse him or God! If only the entire country had Rick Norwood's vision. Oh, well.

With tongue-in-cheek and sincere thanks.

Lon Levy
RD3 Box 231B
Troy, N.Y. 12180

Since my last letter to ***CBG***, my wife and I have moved to New York's "Capital District," about 110 miles north of the New York metropolitan region which I called home for 35 years. I have found an excellent retailer who has a reserve system and offers excellent volume discounts for those who utilize it.

Unfortunately, I have also run into a problem of which others used to complain in *Oh, So?* I understand that the industry has come a long way since the days (it was only 10-12 years ago!) when a retailer could stock one or more copies of all comic books (after all, I have long since given up my habit of trying at least one or two issues of any new title) and that not every retailer will order more "esoteric" items, such as P. Craig Russell's *Fairy Tales of Oscar Wilde*, for his shop. (Although I dearly miss the opportunity to peruse titles and books prior to the decision to purchase. Isn't this why retail outlets exist? Otherwise, why not order from the publisher?)

I am quite surprised, however, that my retailer (and others) is unable even to order a copy of such items for me when I have missed the original solicitation from his distributor. Apparently, his distributor gives him a difficult time of it and will often wait until it receives enough orders to "justify" placing an order with the publisher.

I am aware that the foundation of the industry remains the periodical and that a tremendous amount of "product" is released every single month, but it seems to me that there is something seriously wrong with a system of distribution when it is not worth anyone's time to special-order an item which retails at $20 or more! A lot of books are published monthly, also, but I have no difficulty ordering one from B. Dalton or Waldenbooks.

My retailer encourages me to read catalogs such as *Previews* or *Advance Comics* regularly to place my order in advance and at the time of solicitation. He has even kindly provided me with an occasional copy, *gratis*. Well, I don't know about anyone else, but I already read the daily newspaper, between 25 and 35 comic books, and ***CBG*** weekly, several monthly magazines, and an occasional book (just to keep in practice, he said wryly). I cannot possibly justify the time required to peruse a monthly catalog, as well.

When a publisher, Aardvark-Vanaheim, refused to send some of its product (the Cerebus "telephone" books) to the distributors in the not-too-distant past and instead dealt only directly via mail-order, Dave Sim was castigated for it. And yet, it seems to me that I am now being encouraged to deal directly with the publisher. What gives? Are others experiencing this problem as well? How widespread is it?

Don and Maggie remember traveling to different newsstands and outlets to purchase a full, monthly complement of early Marvel comics. Well, now I'm in the position of having to travel to various specialty shops to complete my purchases. The more things change . . .

Malibu Comics has discontinued separate newsstand versions of *Protectors, Man of War*, and *The Ferret*. The final versions of these titles ship in August with *Protectors* #12, *Man of War* #5, and *The Ferret* #4. Malibu is reducing the price of the former direct-sale-only versions of these titles in September from $2.50 to $2.25.

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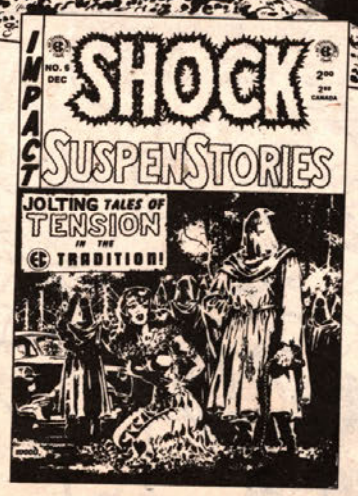

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EPISODE #103

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DUE TO BAD PLANNING, BUZZ IS FEELING THE HOT BREATH OF THE OL' APPROACHING DEADLINE HORSEMAN--

IT DIDN'T TAKE LONG FOR MY NEIGHBORS TO DISCOVER I'M A CARTOONIST!

POSTERS

ADS

LOCAL PLAYS, CHURCH PICNICS, HIGH SCHOOL CHORAL CONCERTS, EVEN WEDDING INVITATIONS, FOR PITY'S SAKE!

WHEN AM I GONNA LEARN TO SAY "NO"?!

BUZZ! DID YOU HEAR ABOUT THE PICTORAL PRESS IMPLOSION?

THERE'S A BIG CUTBACK ON THEIR LINE OF COMIC TITLES!

IT SAYS HERE MOST PICTORAL PRESS CREATORS HAD TROUBLE MEETING DEADLINES!

I CAN'T CHAT NOW-- I HAVE WORK TO DO!!

AWW-- BUT WE WERE GONNA HAVE THAT KILLER BADMINTON REMATCH AT 2 o'CLOCK!!

DON'T TALK TO ME ABOUT DEADLINES!!

NOW THAT DOESN'T SOUND RIGHT. WHY SHOULD THEY MISS DEADLINES? HOW LONG COULD IT TAKE TO DO A COMIC OF VIRTUALLY NOTHING BUT SPLASH PAGES AND BIG EXPLOSION PANELS??

PING!

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SAAYYY... I JUST GOT A BRILLIANT IDEA. CAN YOU GUYS HOLD OFF ON THAT BADMINTON REMATCH UNTIL 2:30?

BONDO

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- ***Sept. 19 - Killeen, TX! Paper Heroes, 2-5 pm***
- ***Oct. 2 - Allston, MA! New Eng. Comics, 12-3 pm***
- ***Oct. 3 - Quincy, MA! New Eng. Comics, 12-3 pm***
- ***Oct. 8-11 - Philadelphia, PA! ComicFest!***
- ***Oct. 22 - Tacoma, WA! O'Leary's Comics, 5-8 pm***
- ***Oct. 23 - Seattle, WA! Zanadu Comics, 12-3 pm***
- ***Oct. 24 - Portland, OR! Portland Comic Show***
- ***Nov. 13 - Atlanta, GA! Oxford Books, 3-6 pm***
- ***Nov. 19 - Ottawa, CANADA! Silver Snail, 4-7 pm***
- ***Nov. 20 - Toronto, CANADA! Silver Snail, 2-5 pm***
- ***Dec. 4 - Louisville, KY! Great Escape, 3-6 pm***

Our heartfelt thanks to all - retailers and fans both - who have aided and abetted the 1993 "Fantasy with Teeth" tour. it's been great!

WARP GRAPHICS

Harvey to publish new Flintstones, Jetsons comics

By Jim Neal

The Flintstones are returning to the screen — the big one, in a live-action movie comedy.

But they're also about to return to comic books, along with their space-age counterparts, the Jetsons — and several other cartoon characters.

Turner Publishing, a unit of Turner Broadcasting, has entered an agreement with Harvey Comics Entertainment. Under the deal announced Sept. 1, Harvey will publish 120 new comic books over the next three years. They'll be based on the characters in the Hanna-Barbera animated comedies. Hanna-Barbera Classic Characters is controlled by the Atlanta-based Turner.

Under the agreement, Harvey will come up with the new stories and art for the Hanna-Barbera characters. Many of them haven't been in a new story for 15 years; others have appeared in comic books only now and then. Currently, Harvey Comics is publishing reprint comic books featuring various H-B characters.

Harvey will be in charge of U.S. and Canadian distribution; Turner will handle international and non-English language distribution. Financial details were not released.

Characters other than the Flintstones and the Jetsons include Scooby Doo, Yogi Bear, Quickdraw McGraw, Magilla Gorilla, Captain Caveman, Top Cat, Dyno-Mutt, Atom Ant, and Secret Squirrel.

Hanna-Barbera produced more than 3000 hours of animated programming, for both Saturday-morning and prime-time TV shows, over a 30-year period. Turner acquired Hanna-Barbera in a joint venture with Apollo Investments.

The Flintstones ran on TV from September 1960 to September 1966, with voices supplied by Alan Reed, Jean Vander Pyl, Mel Blanc, and Bea Benaderet. It was one of the first prime-time animated shows aimed at adults.

The Jetsons ran from September 1962 through September 1963 and was much the same kind of show, except that it was based on a space-age family. Voices were furnished by George O'Hanlon, Penny Singleton (who played the newspaper comic-strip star Blondie in 28 movies), Janet Waldo, and Daws Butler.

A live-action movie version of *The Flintstones* is in post-production now. It stars John Goodman as Fred Flintstone and Elizabeth Taylor as his mother-in-law.

Barry Blumberg, executive vice president of Harvey Comics Entertainment, said he was excited about the situation, seeing it as an "opportunity to enhance our publishing schedule with comic books featuring the Hanna-Barbera characters, some of the strongest performers in the comics market."

He added, "We have been publishing Hanna-Barbera reprints for the past year, and our expanded relationship with Turner is a component of future growth."

Blumberg wasn't the only one enthusiastic about the deal. "We have enjoyed a close relationship with Harvey and view them as an excellent creator of children's comics," said Michael Reagan, executive vice president and publisher of Turner Publishing. "As a result of this agreement, we will have over 2500 pages of artwork that we will be able to offer for sale internationally and utilize on Hanna-Barbera products."

Harvey Comics Entertainment Inc., a publicly traded company, is 11.5% owned by MCA Inc. and has operations in comic-book publishing, related movies, licensing, and merchandising.

Its own cast of cartoon/animated characters includes Casper the Friendly Ghost and Richie Rich — both of whom will be the subjects of future live-action movies — and others. Harvey also publishes comic books based on many other animated favorites, including Popeye, The Pink Panther, Tom and Jerry, Woody Woodpecker, the Muppet Babies, Alvin and the Chipmunks, Beetle Bailey, and the Crash Dummies.

Joe Quesada

'Ninjak' penciller expresses enthusiasm for hero, villain

By Rob Allstetter

Joe Quesada will be the regular penciller on *Ninjak*, the *Bloodshot* spin-off which will premiere in November, Valiant has announced.

"Joe began his comic-book career with us as a colorist and has been working closely with us for some time," said Valiant Publisher Steve Massarsky. "This is the next logical step in our relationship. We have always considered Joe to be a part of the Valiant family. In fact, when I was a practicing music attorney, Joe was one of my clients. The entire staff is ecstatic to be working with such a great creator."

"It's great going back to the place where I started," Quesada said. "I hope Ninjak will be one of the most popular characters in the Valiant Universe. The dichotomy between Ninjak and a major new villain reminds one of Batman and The Joker.

"It's going to be a killer. I have the first plot here in front of me, and it's a great story. It's like Batman meets James Bond meets Bruce Lee."

Ninjak will be written by Mark Moretti, inked by Jimmy Palmiotti, and colored by John Cebollero. Quesada said *Ninjak* #1 will have a chromium wraparound cover like the one he did for *X-O Manowar* #0. "This one's even better," Quesada said.

The first issue will also introduce the major villain, who Quesada said will be on the level of Master Darque in terms of importance in the Valiant Universe.

Quesada, who most recently drew *X-Factor* for Marvel and created the new Batman costume for DC, also drew the cover for *Solar, Man of the Atom* #29, which is designed to take advantage of Valiant Vision, the company's 3-D process.

Quesada said he can't see the 3-D effect because of an eye operation as a child. "So if it doesn't work, I hope you won't find fault with me," he said with a laugh.

WaveDancers

Warp Graphics announces 4th title

Warp Graphics, publishers of the *Elfquest* series of comics and graphic novels, has announced the addition of a fourth title to its Elfquest Universe: *WaveDancers*.

Premiering in December, *WaveDancers* follows the history and adventures of a tribe of hitherto-undiscovered aquatic elves. The concept of "sea elves" is one long held dear by fans of *Elfquest*. *WaveDancers* indulges this concept with a lush art style and a story that weaves suspense, comedy, and adventure into an ongoing quest and a struggle for power between two factions within the ocean-dwelling group.

WaveDancers is drawn and colored by Australian-born Disney animator Jozef Szekers, with plots and scripts provided by Bruce Love and Julie Ditrich, also of Australia.

A self-taught artist who once aspired to be a composer, Szekers' other credits include the television animated series *Winnie the Pooh, Gummi Bears, Darkwing Duck, Goof Troop, Bonkers*, and, most recently, *Aladdin*. He has worked as an animator for Disney Television Animation Australia since 1989 and now specializes in female lead characters.

When asked about his long-term goals, Szekers stated a desire to "supervise character animation on Wendy and Richard Pini's *Elfquest* animated feature and/or work for Disney's feature department in Los Angeles." Szekers went on to say that he would also like "to design, sculpt, and make a line of toys or costumed porcelain dolls." He added that he has already sculpted maquettes of the character Dylandra from the TV series *Bonkers* and both Aladdin and Jasmine for the Disney studio, as well as several of the *WaveDancers* characters.

Said Publisher Richard Pini of Elfquest's newest title, "This is very exciting stuff for us. Jozef told us that one of the reasons he went into animation was that he read *Elfquest*. We're delighted and honored that he and his cohorts have found a corner of the World of Two Moons fascinating enough to want to contribute their considerable talents. *WaveDancers* is a beautiful, sensuous work."

Hurricane delays 'Shaman's Tears,' Image cancels title, new publisher sought

Shaman's Tears #3 will be released in a special signed ashcan edition on Saturday, Oct. 2, at Detroit's Motor City Convention, held at the Dearborn Civic Center, said *Shaman's Tears* creator Mike Grell. Grell and editor Mike Gold will be at the convention.

Gold said, "The comic book, which had been long completed, was four pages short of being colored, when the storms that surrounded Hurricane Emily caused severe damage to the home of *Shaman's Tears* color artist Julia Lacquement. The resulting delay would have pushed the release date back one week, from Sept. 14 to Sept. 21. At that point, publisher Image Comics decided to cancel the book. *Shaman's Tears* #3 had a print run in excess of 250,000 copies.

"It's unusual that Image would cancel a book that had a delay of only one week," Gold continued. "Of course, our relationship had grown to become rather severe. Nonetheless, if we don't let the lawyers slow things down, our new publishing agreement with our new publisher will be signed next month, and we will be resuming our publishing schedule around the first of the year.

"Production on *Shaman's Tears* continues without pause, and the fourth issue is nearing completion. When we resume publishing, we will have the next several issues in the can, as well as the initial work on *Bar Sinister* and the new *Jon Sable/Maggie the Cat* series."

Marvel Comics began a program in August to increase awareness of its titles by supplying Toys-R-Us stores with packaged sets of various titles. Ten different packs have been produced in the initial distribution, with one pack devoted to the various X-titles and another to the various Spider-Man series, with the rest of the packs containing a variety of titles. Marvel plans to collect story arcs, mini-series, and other themes, much like the packages which were offered through Wal-Mart in 1991 and 1992. The distribution agreement with Wal-Mart was not renewed, leading to the program with Toys-R-Us. The Toy-R-Us comics are packaged in die-cut boxes with prices corresponding to the total cover price of the comics in each package. Several two-comic-book packages without the die-cut boxes are also planned. Marvel said that, since packaging the sets takes approximately two to three weeks, most titles will have been in comics shops for a month before the packages appear at Toys-R-Us.

According to Marvel's Vice-President of Sales/Direct Market **Matt Ragone**, it is hoped that the program will "make non-direct market customers aware that Marvel offers them more than just The X-Men and Spider-Man. This program allows us to sample a broader spectrum of titles than normal single-copy distribution. Plus, if a book with strong editorial content sells well in the direct market, but traditionally shows weaker single-copy sales in the mass market, this program can package it with stronger titles with a similar theme and get it some attention. Hopefully, casual readers will then return to direct market stores to get these book on a regular basis sooner and to discover new ones."

Sal Larroca becomes the artist on *Death's Head II* beginning with issue #12. **Liam Sharp** will return to pencil a two-issue story arc which has not yet been scheduled. *Death's Head II* #12 is scheduled to ship Sept. 30 and retails for $1.95.

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Mark Hamill

The Joker gets a laugh from Mozart

By Elizabeth Gunderson

"So you're the man who iced Batman." The inflections of the mentally volatile Joker from Fox's *Batman: The Animated Series* sing over the telephone wire, followed by a hearty Californian laugh. After finishing 13 episodes as the grinning villain, Mark Hamill said he is still incredulous about the types of restrictions his character must accommodate, right down to the inability to say "killed" on a children's show.

The mildly homicidal voice begins again, "So you're the man who whacked Batman." Within the same breath Hamill has returned: "Whacked? A Mafia term is acceptable in place of 'killed'?"

For all his gentle kidding, however, he can't hide his deep affection for the animated series, crediting his lifelong love of comic books for giving him the ability to appreciate the care that has gone into the project. When he signed on to do the voice of The Joker, he was concerned that the adaptation would be handled as many film and television comic book projects of the past: scripted by writers who don't come from a comic-book background or even acknowledge the devoted followers of a particular character like Batman.

"Those writers usually go in and say, 'How do we make this relevant to a modern audience?' " Hamill said, using *Wonder Woman* as an example. "They decide, for instance, that the invisible plane is pretty expensive, and the golden lasso is kind of cornball, and pretty soon you remove it so far from the elements that made it popular in the comic books that it remains a comic-book related project in name only. And now, I think for the first time in an animated series, they have people with comic-book backgrounds. You wouldn't think it's that unusual, but it is."

As the middle child of seven, Hamill said he can't remember a time when comic books weren't around. A diverse collection of comic books, from *Superman* to *Little Lulu*, were widely passed around and traded, read until they were unreadable and even then too beloved to throw away. On long car trips Hamill and his numerous siblings were given money to buy what they wanted, and comic books always topped the list.

Since his father was in the Navy, the family moved often and collections frequently underwent secret parental pruning, causing many comic books to "disappear" before a move, with the lack of good reading material discovered only when the children reached their new home. When the family got transferred from Virginia to Japan, Hamill had grudgingly whittled down his number of comics to a 4½-inch stack, but he was still determined to ensure that they wouldn't arrive at Goodwill rather than Yokohama.

"It would always be the next stop when you got transferred that you said, 'Gee, what happened to my Dennis the Menace puppets?' and they would say, 'Oh, you're too old for them, we gave them away to the poor kids.' I wasn't going to let this happen to me again, so I got up after people went to bed and went down to a box of already-packed kitchen stuff and slipped them into the box. When we got to Japan my mom opened the box and found the comic books. She was cool and said, 'Oh, I think these are yours; just don't let your father find out.' That's a stack I still have."

Long before he had to perfect the Joker voice for animation, he had a special affection for Batman.

"I love the fantasy of Superman," he said, "but, strange as it sounds, I used to think Batman was fairly realistic. At least to an 8-year-old. I mean, he didn't have super-powers; he just had a million dollars or whatever it was in those days that made him incredibly wealthy, and I thought you could train yourself to the physical perfection that he did and devote yourself to science and detective work and get all the gadgets and fight crime, and it just seemed to me that it was a possibility."

His parents tried to shame him out of his comic books at a certain age, by smoothly goading, "You're much too old for this, c'mon." Hamill admitted with a laugh that, in the throes of adolescence, he didn't want girls to know he still read *Jimmy Olsen*, but he was fortunately able to find like-minded collectors who understood his passion for the hobby.

"I remember in Virginia just sitting in the basement of a friend's house for hours and hours reading comic books, not conversing. The most you talked was, 'Hey, have you read this *Hawkman*? It's really, really good,' and trade books or something."

Now with three children of his own, he is able to pass on his affection for the comic books, although they view the industry in a much different way than their father. His 4-year-old daughter just enjoys being read *Archie*s and *Little Lulu*s at bedtime, with voice-trained dad doing all the characters like her own personal radio show. Hamill's sons, however, ages 10 and 14, are full collectors, heading straight for the bagged selections upon entering the comic-book store.

Hamill sighs in paternal defeat and says, "They're concerned about the value of their comic books in a way I never was as a kid. In fact, I've tried to tell them that there's nothing wrong with acknowledging that the books can increase in value, but that's no reason to pick a title over another title. Buy what you like, buy what you enjoy. There's nothing more frustrating than seeing 9-, 10-, 11-year-olds going in and buying these things that are never going to come out of the bag."

At one point in his life, Hamill seriously considered being the man who bought all the bags: owning a comic book store. He decided against it, since he was acting and writing at the time and didn't want to become just a figurehead. He delivers the fruit of his deliberation: "I didn't want to buy the store and let someone else run it, and I figured you really can't do it casually. You have to say, I'm going to buy and run a store and I'm going to do it to the best of my ability and not be someone who just shows up on the weekend for a couple of hours."

After almost 20 years in acting, he was finally able to combine his career with his hobby, first by playing The Trickster in the series *The Flash*, then by accepting the role of The Joker.

"One of the first letters of complaint we got after Fox started airing the series was from the mother of a kid who was really scared of The Joker, which I took as a great compliment," he said happily. But it wasn't his dedication to Batman as a comic-book character that earned him his chance at giving children nightmares. After playing Mozart on the road for a year in the play *Amadeus* he perfected a high-pitched, annoying laugh that he utilized when auditioning for the animated part of the smiling villain.

"Apparently," he said, "that's what got me the part, the laugh. One thing that's great about doing the character is he's just such a rich loony."

The less-than-loony Hamill is looking forward to the full-length animated feature of Fox's *Batman*, due out in theaters this December. Until then his plans include trading comic books with his kids (if he's allowed to take them out of the bags), writing, and perfecting the laugh of the smirking fiend who never gets to ice Batman.

Scott Lobdell focuses on 'Uncanny X-Men'

By Rob Allstetter

For Scott Lobdell, consider it expansion by contraction. Or maybe a case of quality over quantity.

"I've shrunk my workload next to nothing," said Lobdell. "I'm still writing *Uncanny X-Men* and I'm preparing *Generation X* for the summer of '94. My intentions are making *Uncanny X-Men* as strong a book as I can."

Where does this leave Lobdell's previous assignments?

He'll continue to plot *X-Factor* through #95, with scripter J.M. DeMatteis taking over full writing responsibilities through #96. Forge will replace Val Cooper as X-Factor's government liaison.

Lobdell's last issue of *Excalibur* is #71, the epilogue to the "Fatal Attraction" story. Richard Ashford, a Marvel editor who has worked on *Marvel Comics Presents* and UK titles, is *Excalibur*'s new writer, as the team moves out of England to Muir Island.

"I was pleased with the work I was doing, but I felt *Uncanny* was better served if it was given most of my attention," Lobdell said.

Lobdell said he couldn't be too specific about the future of *Uncanny X-Men* following the X-Men/Avengers crossover because he generally doesn't plan specific issues too far in advance. The wedding of Scott Summers and Jean Grey is the big event for later this year, with *Uncanny X-Men* #309 serving as a bachelor party issue.

Lobdell is working with artist Chris Bachalo on *Generation X*, sort of a *New Mutants* for the 1990s.

"I've had to follow Chris Claremont, Alan Davis, and Peter David," Lobdell said. "I'm looking forward to an audience that enjoys a book of mine free of comparison of what has been done before. For better or worse, it will rise or fall on the strength of the book, characters, and premises."

Banshee will lead *Generation X*, but the rest of the team will be new characters, including the younger sister of Sam Guthrie (Cannonball).

"It will be as character-driven as possible. The pace will be really, really slow," Lobdell said.

"*Generation X* will return to the original premise where mutants learn about their powers — and you can take that in the most literal terms. I want to concentrate on developing their powers and learning about each other before throwing them into battle. Being a teen-ager with mutant powers must be unbearable, and I want to explore that.

"Banshee tries to teach them to assimilate and co-exist peacefully rather than through force. Where Cable is more of a kick-butt, take-no-prisoners leader, Banshee, with his Interpol experience, teaches them to fit in. Violence will be the last resort instead of the first resort."

Generation X has become a tag for the 20-something age bracket. Lobdell said he came up with the title before it caught on as a buzz phrase. "I wanted to do X-Men, the next generation, and *Generation X* seemed like a natural variation on that," he said.

Even though he's concentrating on *Uncanny X-Men* and *Generation X*, don't be too surprised if you see Lobdell's name pop up on another story or two in the future.

"I do miss doing other projects," he said. "I wish I had the time and energy to do other things — even non-mutant stories. Hey, I'd even do a Vertigo book, if they would have me!"

Viz Comics has collected the first part of its mini-series about Japan's government corruption and crime world in a trade paperback. *Sanctuary Part One* is scheduled to ship in late September and collects the story of two young men who try to reform Japan by usurping powerful positions from corrupt old men. One of the young men rises in the ranks of the Yakuza, the Japanese mob, while the other seeks power in the political arena. The series is written and drawn by **Ryoichi Ikegami** and translated by **Matt Thorn**. The black-and-white trade paperback retails for $16.95.

In related news, Ikegami is interviewed in the September issue of *Animerica*, Viz's magazine of anime news, interviews, and reviews. And, although the last of Ikegami's *Crying Freeman* series ends in September, Viz has announced that *Sanctuary Part Three* will begin in October.

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Lois & Clark: The New Adventures of Superman

Lois & Clark: The New Adventures of Superman is described by its producers as "a romantic, action/adventure series with comedic overtones which puts a 1990s twist on the time-honored legendary super-hero. The series brings to life the comic-book characters Clark Kent, his superhuman alter-ego, and Lois Lane, fiction's first lady of the press, in the most unrequited romance of all time."

Lois & Clark: The New Adventures of Superman is a Roundelay Production in association with Warner Bros. Television. The series, which stars Teri Hatcher, Dean Cain, John Shea, Lane Smith, Michael Landes, and Tracy Scoggins, airs Sundays (8-9 p.m., ET) on the ABC television network.

The series is "set just one minute into the future," in Metropolis, complete with its familiar newspaper, *The Daily Planet*, but with what the producers call "a very '90s portrait of Lois Lane and Clark Kent."

The following lightly edited paragraphs are taken from the Warner Bros. press release describing the show and its concepts, some of which are at variance with the familiar comic-book characters created by writer Jerry Siegel and artist Joe Shuster and published since 1938 by DC Comics. The sometimes florid prose is retained here to give comics fans a clearer idea of how the characters are perceived by television executives.

"Although from the planet Krypton and possessing super powers, Clark Kent (Cain) looks and acts like any normal, healthy 28-year-old newspaper reporter. Charming, conscientious, muscular, and handsome, Kent has the wisdom of Solomon in his brown eyes and the power of Samson in his dark hair.

"Living a 'double life' is definitely a challenge for Clark. With an eagerness to establish a name for himself in journalism and earn a weekly paycheck, he is still a 'country bumpkin' learning the ways of city life. Clark is also still learning about the female species. Smitten with Lois, he's trying to deal with her brusque manner, while fending off the pursuits of the more aggressive women.

"As Superman, his high ideals are sometimes mistaken for naiveté and his steadfast determination for unrealistic optimism, by those who do not understand him. When machinations temporarily render him as vulnerable as any mortal man, he does not hesitate to face his enemies, even though it may place his life in jeopardy. Superman is a warm, compassionate, courageous man with a wry sense of humor. His powers are super-strength, super-breath, invulnerability, super-speed, super-hearing, super-vision, and heat vision. He is vulnerable to magic, solar energy, and — kryptonite.

"As tempted as he is to reveal his powers and be rid of his secret identity, Clark resists because he knows it would jeopardize his chance to lead a normal life — living, working, meeting someone and having a family.

"Lois Lane (Hatcher) a 26-year-old spitfire with a 'Just Do It' body, is a fearless investigative reporter for *The Daily Planet.* Often in over her head in pursuit of the big, dangerous story, she's a complicated, domineering, uncompromising, somewhat pig-headed person, yet brilliant, and won't be satisfied until she gets the Pulitzer. Lois is unswervingly loyal to her friends and cool to her enemies. At times rebellious, she has a general distrust of authority.

"Dedicated to her profession, almost to a fault, Lois doesn't have much of a social life and has kept her standards extremely high when it comes to men. Lois' younger sister Lucy, who worries that Lois has no life outside of her job and is constantly encouraging her to get out more, prophetically pleads, 'Lois, I just want you to meet a super guy.'

"That meeting occurs when, in typical fashion, Lois finds herself in danger as a result of pursuing a hot story and is literally swept off her feet by this stunning and mysterious man. Always the journalist, she dubs him 'Superman' and promptly falls in love. And Clark, feeling his emotion for Lois reciprocated, is falling in love with her. But, alas, Lois views Clark as just a hick from Smallville.

"*The Daily Planet* is run by Managing Editor Perry White (Smith). Fifty-two and badly in need of a management class, White growls like a lion, but it's a well-known secret that it's all show. White has devoted most of his life to *The Daily Planet*, often to the detriment of his family and his health.

"With his boyish good looks, cub reporter Jimmy Olsen (Landes) is a potential heartbreaker. Having started as a copy person and worked his way up the ladder as Lois' assistant, the Chief just recently gave him his own desk. Full of youthful exuberance, Jimmy is extremely responsible and trustworthy and longs for the day he, too, will get his big break.

"Also there's resident society columnist Catherine 'Cat' Grant (Scoggins), a lithesome beauty who is all sex and plenty of bite. Cat is every working woman's nightmare: glamorous, vivacious, and a shameless flirt. Although she often appears to be quite shallow, she has a depth of character that has frequently taken people by surprise. With a byline for 'Cat's Corner,' Cat won't be happy until Clark is in her cor-

ner, and she is forever trying to lure him to it.

"No super-hero is without enemies, and Superman has a formidable one in the dashing, devious Lex Luthor (Shea). Suave, brilliant and enigmatic, Luthor is a rags-to-riches, working-side-of-the-tracks, self-made billionaire who owns dozens of companies and employs thousands of people. Man of the Year, every year, he has his finger in every pie, but rarely appears in public. As the owner of Lexcorp, one of the world's largest, most diversified corporations, he is thoroughly ruthless and considers himself beyond the constraints of the laws and ethics. He thinks nothing of using people as he would a tool or appliance, discarding them once they've outlived their usefulness. Luthor also won't give personal interviews, something that Lois Lane is forever pining for.

"With an innovative, new look at the mythical comic-book characters, *Lois & Clark* is a fresh take on a classic. All of the romance, action, adventure, and intrigue in Metropolis comes to life in this modern-day fairy tale which follows the trail of long-beloved characters who take us into the 21st century."

Lois & Clark: The New Adventures of Superman is executive-produced by David Jacobs. Series creator Deborah Joy LeVine serves as co-executive producer; Bryce Zabel is supervising producer; Thania St. John and Mel Efros serve as producers. Robert Butler, who directed the pilot, serves as executive consultant.

'Lois & Clark: The New Adventures of Superman' Why does he/she look familiar? Cast, producer biographies

Dean Cain
(Clark Kent/Superman)

A former professional football player for the Buffalo Bills, Dean Cain broke into acting when he was sidelined by a knee injury. While attending Princeton University he was an All-American and holds the NCAA record for most interceptions in one season. Cain was also All-Ivy and team captain of Princeton's volleyball team.

Cain has guest-starred in many television series and is best known for his role in *Beverly Hills 90210* as Rick, the student whom Brenda meets and falls in love with while on summer vacation in Paris. His other roles include parts on *Life Goes On, A Different World*, and *Grapevine*. Also a writer, Cain was executive producer and writer of the HBO series *Naked TV*. Cain's film roles include *The Stone Boy*, directed by his father, Christopher Cain, *Dive, With Deadly Intent, Summer Rain*, and *Miracle Beach*.

✸

Teri Hatcher
(Lois Lane)

Teri Hatcher has starred in both television series and feature films. Most recently, she starred in the Norman Lear comedy series *Sunday Dinner* and in an episode of *Seinfeld*. She also had a recurring role on *MacGyver* and has appeared on *L.A. Law, Quantum Leap, Star Trek: The Next Generation, Murphy Brown*, and *Night Court*. Her feature films roles include playing Sylvester Stallone's sister in *Tango and Cash* and roles in *Soapdish, Straight Talk*, and *The Big Picture*.

✸

John Shea
(Lex Luthor)

Emmy Award winner John Shea has played a wide range of characters on stage, screen, and television. He recently starred in the cable telefilms *Notorious* and *Bedroom Eyes* and was a series regular on *WIOU*. He starred opposite Farrah Fawcett in the mini-series *Small Sacrifices* and opposite Pam Dawber in *Oh, Do You Know the Muffin Man?*

In 1988, Shea won an Emmy for his performance as William Stern in the mini-series *Baby M*. His other television roles include *Family Reunion* opposite Bette Davis and the role of Bobby Kennedy in *Kennedy*. Shea's feature film roles include *Honey, I Blew up the Baby, Freejack, Stealing Home, A New Life, Windy City, Missing*, and *Hussy*.

His theater background includes roles in the London West End production of *The Normal Heart, End of the World, Yentl, Rosmersholm, The Dining Room, American Days*, and *Long Day's Journey into Night*. Shea is a graduate of Yale University with a Master's degree from the Yale Drama School.

✸

Lane Smith
(Perry White)

Lane Smith boasts an impressive list of television, film, and theater credits. He is probably best-known for his starring role as Richard Nixon in the mini-series *The Final Days*. He was a regular on the series *Good Sports* and *Kay O'Brien* and has also appeared in *The Twilight Zone* and *Alfred Hitchcock*.

Smith's telefilm and mini-series roles include *Dress Gray, If Tomorrow Comes, Special Bulletin, A Rumor of War, Gideon's Trumpet, A Place to Call Home, Chiefs, Something about Amelia*, and *Prime Suspect*.

Smith's feature film roles include *The Mighty Ducks, The Distinguished Gentleman, My Cousin Vinnie, Air America, Nightgame, Weeds, Native Son, Places in the Heart, Red Dawn, The Purple Hearts, Frances, Prince of the City, Honeysuckle Rose, Blue Collar, Network, Rooster Cogburn, The Last American Hero*, and *The Son-in-Law*. Smith's theater credits include Broadway and off-Broadway with roles in *Glengarry Glen Ross* (for which he won a Drama Desk Award), *The Leaf People, One Flew over the Cuckoo's Nest, Orphans, The Barbary Shore, Visions of Kerouac*, and *The Nest*.

✸

Tracy Scoggins
(Catherine "Cat" Grant)

Tracy Scoggins is best known for her role as Monica Colby in the prime-time serial *The Colbys*, a role she later reprised on *Dynasty*. Her other television roles include the telefilm *Twirl*, which marked her television acting debut. She also has appeared in *Remington Steele, T.J. Hooker, The Renegades*, and *Hawaiian Heat*. Recently, she co-starred in the feature films *Time Bomb, Silhouette*, and *Dangerous Toys*. Known for her athletic prowess, she starred in her own workout video, *Tough Stuff*.

✸

Michael Landes
(Jimmy Olsen)

Michael Landes was first widely introduced to television audiences in the recurring role of Kirk McCray on *The Wonder Years*. Following his roles on *thirtysomething* and *The New Lassie*, Landes landed roles on *The Fresh Prince of Bel Air, Blossom, The Torkelsons*, and *Step by Step*. He has also starred in the CBS Schoolbreak Specials *Return to Hip Hop High* and *Please, God, I'm Only 17*. Landes also had roles in the feature films *When the Party Is Over* and *An American Summer*.

David Jacobs
(Executive Producer)

David Jacobs was the creator of *Dallas* and *Knots Landing* (for which he also served as executive producer for the series' entire 14 seasons). He is the co-creator and executive producer of *Bodies of Evidence* and executive producer of *Homefront*. Previously, he was co-creator and executive producer of the Western series *Guns of Paradise*.

Jacobs' earlier career includes serving as staff writer on *The Blue Knight*, as story editor on *Family*, and as executive producer of the telefilms *A Perfect Match* and *Lace* and of the series *Berenger's*. Jacobs was also writer and co-executive producer on the *Dallas* telefilm prequel *Dallas: The Early Years*.

✸

Deborah Joy LeVine
(Creator, Co-Executive Producer)

Deborah Joy LeVine has written extensively for television. Most recently, she wrote the telefilms *Something to Live For: The Alison Gertz Story* and *Star Ladies*. From 1989 to 1991, she served as executive story consultant on the series *Equal Justice*. Her other telefilm credits include writing *Along Came Crichton, With Friends Like These, Witness to War, Nightmare on 84th Street, Dangerous Desires, First Strike*, and *Prisoners' Wives*.

Her feature film credits include writing *Annie II* and *Night Watch*. She served as producer on the telefilms *Samaritan* and *Murder by Reason of Insanity*. LeVine was admitted to the California State Bar in 1976 and practiced law in Los Angeles for more than 10 years.

✸

Robert Butler
(Executive Consultant)

Robert Butler's list of production credits is extensive.

As a director, he was responsible for the pilot episodes of *Hill Street Blues, Remington Steele, Moonlighting, Batman*, and *Our Family Honor*. His direction of the *Moonlighting* pilot earned him an Emmy Award nomination, and his work on *Hill Street Blues* earned him both the 1981 Emmy Award for Director of a Drama Series and a 1982 Emmy Award nomination in the same category. Butler also directed the telefilm and mini-series *The Blue Knight*, for which he received two 1974 Emmy Awards.

His other telefilm credits include *Out on a Limb, A Question of Guilt, Mayday at 40,000 Feet, In the Glitter Palace*, and *Dark Victory*.

He has also directed a number of feature films, including *The Computer Wore Tennis Shoes, The Barefoot Executive, Scandalous John, Now You See Him, Now You Don't*, and *Hot Lead and Cold Feet*.

He is executive producer on the series *Sirens* and directed the pilot episode. He also executive-produced and directed the pilot episode of *Sisters* and executive-produced and often directed episodes of *Midnight Caller*.

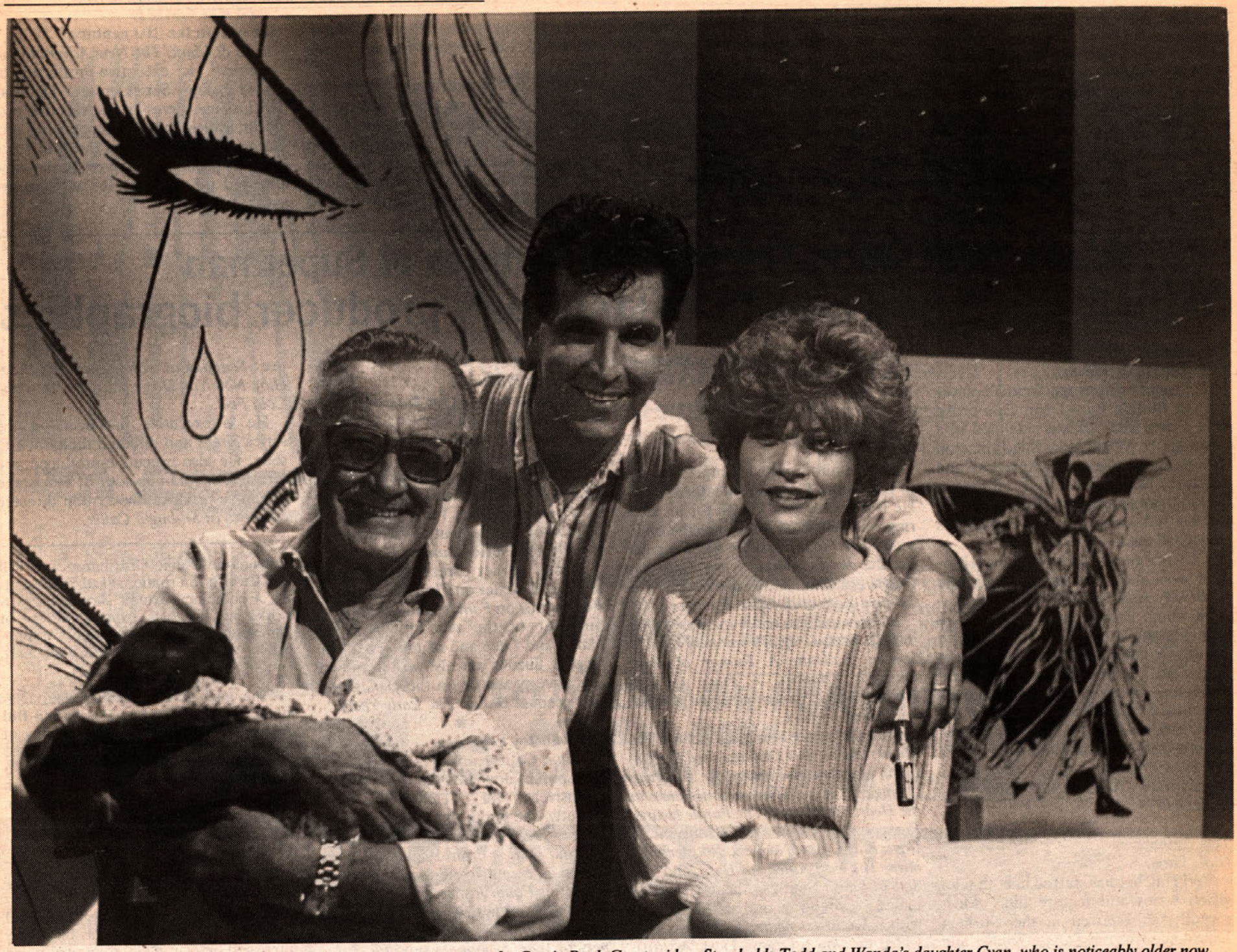
Diamond Comic Distributors Inc. will join Crouch International Ltd. in presenting a combined exhibit showcasing artwork and products from a variety of American comics and graphic arts publishers during the Frankfurt Book Fair, Oct. 6-11.

"The goal of the exhibit," said Diamond Vice-President of Purchasing **Bill Schanes**, "is to increase the visibility of American comics and graphic arts in the European market." Schanes will represent Diamond at the Book Fair with Director of Purchasing **Tom Stormonth**, Director of Marketing **Roger Fletcher**, and International Account Representative **Brian McCarter**.

Crouch International Ltd. will offer international expertise in contract negotiation and management, organizational development, and other areas to parties interested in securing international rights to products from these suppliers. The company will be represented by President **Dorothy Crouch**; **Margot Owies**, representative for the UK, Eire, and Europe; and Director of Photography **James Barthman**.

Participating suppliers in the combined exhibit include: Continuity Publishing; Dark Horse Comics; Friedlander Publishing Group; Harris Comics; Cardz Distribution; Kitchen Sink Press (including works recently acquired from Tundra); Mirage Publishing; and Wizard Press. Three non-exhibiting publishers at the Book Fair — EC Comics, Overstreet Publications Inc., and Hamilton Publishing — will also be represented by Crouch International.

Captain Canuck, a character referred to as "Canada's national super-hero," returned to comics on Canada Day, July 1, when Semple Comics' *Captain Canuck Prelude* #0 went on sale. *Captain Canuck Reborn* #1 ships in August. The series has been on hiatus for 13 years, and creator **Richard Comely** reworked the story for the new series which tells how Darren Oaks, the adopted son of a rich family, rebels against his family's plans for a Canadian civil war and becomes Captain Canuck to convince Canadians to rebel against the plan. Semple said he plans to distribute to the direct market and to Canadian newsstands, with a French version available for the provinces of Quebec, Northern Ontario, and New Brunswick.



Todd McFarlane posed with his family and Stan Lee at the taping of a Comic Book Greats video. Stan holds Todd and Wanda's daughter Cyan, who is noticeably older now.

Todd McFarlane

Late comics, firings, bootlegs, pogs, and the Image implosion

By Don Butler
*Editor, **Comics Retailer***

***Spawn** creator Todd McFarlane has strong opinions about Image, his own work, and the comics industry. He recently spoke with **Comics Retailer** Editor Don Butler about these topics.*

***CBG:** There's been some talk about the Image implosion and the four titles that were pared down or not released. What can you tell us about that? What's going on with the Image "implosion"?*

McFarlane: The Image implosion was just a business move. We hired certain people for certain things — good-selling books to come out on time, because good-selling books that *don't* come out in time, we do those. We do those better than anybody in the marketplace right now. As a matter of fact, you want to turn down another late book? We can do those.

We had books and we set a certain standard for creators. There were basically three things that we were looking for:

1. Your sales figures
2. The time limits of the books, and
3. Your attitude.

And screwing up on any one of those three things can get you fired. So we had people on board, and some of them were good people — something just didn't work out right — and other guys were just taking advantage of us. So we said, "Screw it. We're not going to sit here and make people rich by taking advantage of us."

I mean, I'd rather fire those people. So is it as clean and polite as possible? No, we felt we were being used by some of these people, and we got rid of them. It's as simple as that. And if somebody else tries to use us, we'll fire them, too. If Marvel and DC and Malibu and Valiant and everybody else wants to pick up those books [dropped by Image], perfect. I've got no problem with that. We didn't fire them and tell them they couldn't reprint the stuff.

In a weenie kind of way, we started free agency and, even though we fired them, we still have set them up to get a better deal than they would've gotten, if we hadn't existed in the first place.

***CBG:** Have you gotten offers from anybody else who says, "Yeah, I want to do a book — let me in"?*

McFarlane: Oh, yeah, we get those once a week.

***CBG:** How has Image evolved since it first started? You're saying you look back at these four titles that you've had problems with and you look at the shipping and the attitude and you say, "This can't be what we set out to do." How do you think Image has evolved since you first came out two years ago?*

McFarlane: I don't think this is the way it should've been. But, again, you have to realize you're asking Todd McFarlane's opinion, and there's six of us right now that are controlling that business.

Each of us has his own game plan.

From my point of view, I would like to see — just like any 12-year-old kid — 10 issues of every one of the books out on the stands right now. I'd like to see 10 issues of *Youngblood*, 10 issues of *WildC.A.T.S*, 10 issues of *Pitt*, 10 issues of *Wetworks*, 10 issues of *Spawn* and *Shadowhawk* and *Dragon*. I may be forgetting a title or two here, but I just think that if we each did one book and we did it monthly and we actually were pretty diligent about it and we each inter-connected our books together, I think we'd be doing pretty well. I know we wouldn't have a lot of animosity [toward us], if nothing else.

I see each book serving a purpose. *Spawn* is like The Batman. *Youngblood* is The Avengers. *WildC.A.T.S* is The X-

(McFARLANE, Page 34)

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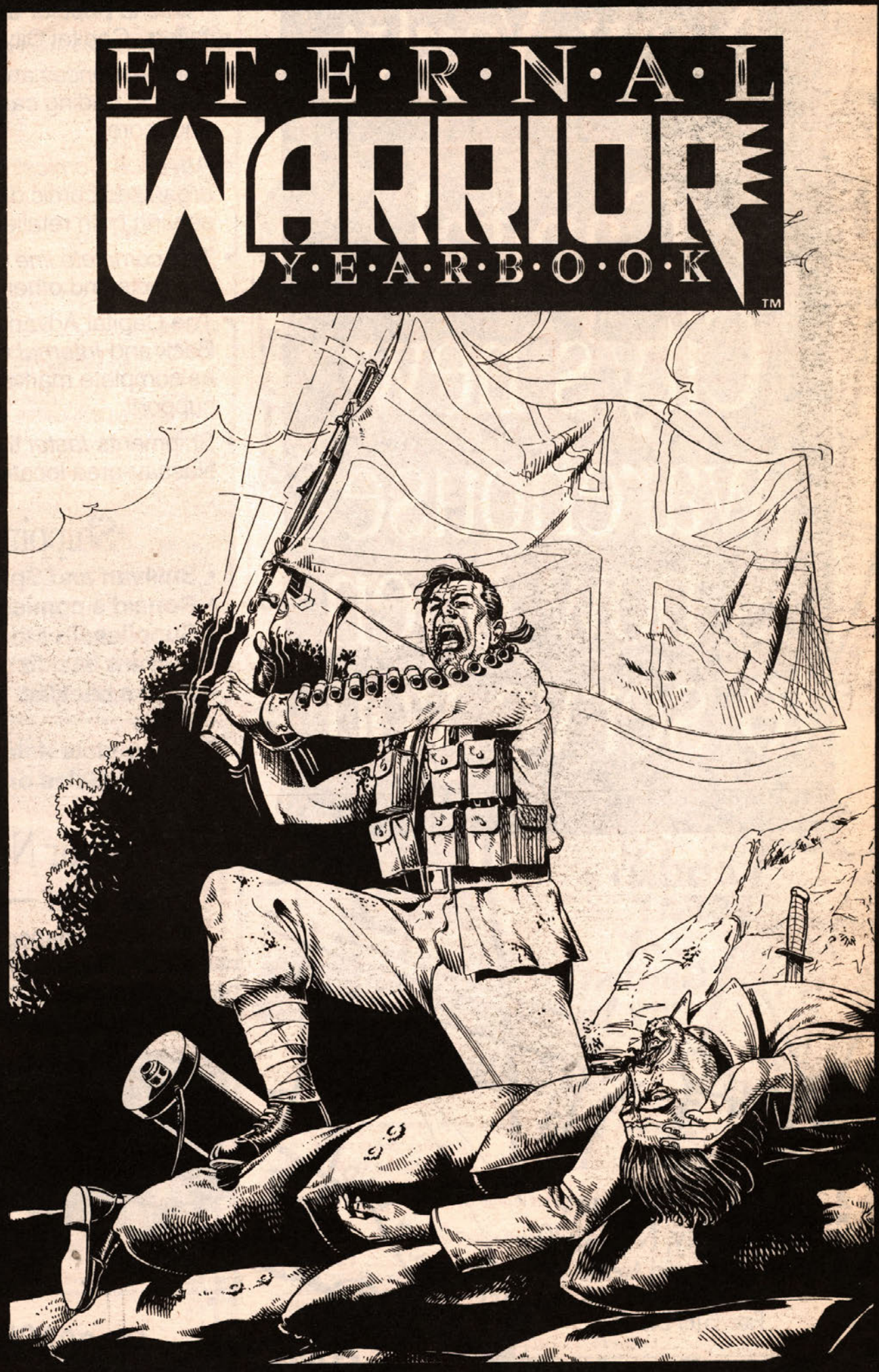

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M.A.A.C #1 DEATH OF A CITY

McFARLANE
(From Page 28)

Men. *Dragon* is Thor. And so-and-so is Captain America.

I think that we just need a core group of eight or 10 books. We're always in the top 10 for sales. As long as we're doing our 10 books and we're in the top 10 with our 10 books, that's cool. I don't care if those 10 account for 2% of the market. At least we can hold our heads high on those books.

We've gone off into a different direction, because, again, the best thing about Image is that each one of us gets to control our own destiny. I do what I think is right for my books, and everybody else does what they think is right for their books.

Now the growing pains come in. We expanded Image and now we're imploding and now we're going to try and reorganize ourselves by saying, "OK, it's kind of hypocritical that we can fire guys for being late, but we can't fire ourselves for being late." Although, you know, Whilce [Portacio] was taken off the board of directors because he wasn't really performing. If we can get rid of Whilce, one of the founders, then we can get rid of anybody. And we didn't get rid of Whilce — he does his books, but he doesn't have any control over Image any more.

I think it's time for us to really take a good, hard look at ourselves and say, "Guys, we're either going to get this thing going because it still has a lot of upside potential, or we're just going to flounder for a few more years and aggravate people."

*CBG: Part of it — and it appears you're the only Image creator addressing it — is the late-shipping titles, such as **Doom's IV**, which was originally scheduled for June but has been kicked backed to November. That does irritate the industry. Is this one of the things Image will be addressing?*

McFarlane: That's probably the foremost thing that we will address. I think there's a needed solution to it and I've *always* thought there's a needed solution to it. We just put a new rule into the Image charter that says, "The publishing house cannot solicit any books unless it's got at least an issue and a half done and in its hands." If nothing else, that would protect us for three or four issues. Technically, issue #7 could be late, or #5 could be late, but at least the first three issues will come out bang, bang, bang. After that, you'll test the fans' patience. But I just think that putting in one rule like that will solve a lot of problems.

CBG: Do you think it will happen? Do you think you guys will get together and say, "Hey, we have to change our charter?"

McFarlane: We will, for a couple reasons. One, we see the writing on the wall, and, two, it's somewhat hypocritical that we got rid of a couple guys for being late when we're late. We had two sets of rules. It shouldn't be that hypocritical, because that's just the reality of the business. The people who own the company actually can do things differently than the employees.

But we didn't want to put too many rules that dictated to the people who were already there. I don't want to sit there and put down a rule that dictates to Rob that he has to do this, because Rob will say, "No, I know how fast my people can turn out work." So we try to give each other the benefit of the doubt, and the benefit of the doubt hasn't really worked very well.

Now we have to literally lay down rules that say, "OK, let's just throw in these three new rules that apply to everybody, whether it's Todd's *Spawn* or it's our fifth spin-off book." We all have to follow the same rules. There's no pecking order. If you want an Image book, here's how it works.

We sell books and we put a lot of money into the pockets of retailers and distributors. The problem of late-shipping books is the one thing that we have to fix more than anything else.

It isn't so much the actual books themselves — although that can be debated on another level — as it is the good will. We have to fix the good will, because our good-will rating is not very high.

*CBG: The whole industry revolves around customers buying comic books on a monthly basis. People are accustomed to that. They expect that during the second week of every month they'll be able to buy **Superman, Spider-Man or X-Men.***

If the issue is supposed to be there and it's not, then the customer takes it out on the retailer, and the retailer calls up the distributor and rags at him, and the distributors rag at you. There's certainly a lot of good will that can be lost at every level of the industry.

McFarlane: Yeah, and then the thing is I'm just hoping that that will motivate us. And I think it is, because there's people in Image Comics who are seeing that, out of all the complaining, *Spawn* gets the least. And why is it? Is it because Todd's the best artist? Nope. Is it because he's the best writer? Nope. Is it because he's got 12 issues out? A-hah! That's it. Is it the best comic book out of Image? Nope. It's just there's 12 of them. That's it.

This product has a lot of good will. I look at a lot of the Image books and go, "Ah, these are brilliant books. I wish I had the time to do that. I wish I could've done this and stuff." But for me, issue #12 is at the printers right now and comes out and ships on Tuesday. The printer can phone and say, "Todd, we've got this problem — we can fix it, but this book will be bumped a week." And I say, "Nope!" My attitude is that, if I need perfection or I need product — I need product.

Do I wish I had a perfect product? Every month. But do you know what? I've been in this business long enough to know that *nobody* ever turns out the perfect book.

CBG: Welcome to the world of publishing.

McFarlane: That's what keeps us going. Our Holy Grail is the perfect issue. So when I do it, that I'll have to quit because I'll never turn out another perfect one. Or it'll take me 20 years to do it again.

But, like I said, I just think that there's pages where I sit there and I go, "I can't really put the background on this page that I would like because of deadline considerations." If I had two months, the book would look completely different because I'd have a month extra to work on it. It would be a different book. But given that I try to put the book out about every five weeks, I can only do this much work on the book. And I have to let it go at that point. I have to assume that what's out in those five weeks is good enough that it doesn't really offend too many people and, even better, it actually keeps them coming back for a little bit more.

Now the growing pains come in. We expanded Image and now we're imploding and now we're going to try and reorganize ourselves by saying, "OK, it's kind of hypocritical that we can fire guys for being late, but we can't fire ourselves for being late."

You know, not to be too harsh on us, but once we formed Image, we were dealing with *everything.* All of a sudden, Mattel had come to us, and so had Kenner, Hasbro, Columbia, and Tri-Star. And directors and agents and producers and animation guys. And *you* have to siphon through all the proposals. Some of the stuff, depending upon how focused you are, is pretty time-consuming.

I was negotiating with Columbia for five months before I broke it off. One of my books got bumped an extra week because I just didn't get the work done. It was at that point that I went, "Your offer isn't worth me missing my book. My book is *everything.* If I have no book, then we're arguing over nothing. Because we're arguing over *Spawn*, but *Spawn* is only as good as the book." If there's no book, I'm p***ing off people.

I still think we've got to stay focused — we have to realize that the book and the character are everything. Initially, there was a lot of distraction and a lot of time was taken away. And by the time that anybody figured out that where that time had gone, eight months later, three, five, or 10 books had shipped late. Once you get behind in shipping, you don't pick that up. You're dead once you're behind.

*CBG: What plans do you have for **Spawn**? I see you have Grant Morrison writing three issues.*

McFarlane: I'm not doing the artwork for those issues, either. Greg Capullo, Dan Panosian, and Art Thibert will take care of that. I hired those guys to maintain the look, so they'll produce something that's accessible.

That's one thing that I'm looking for: If I take a couple issues off this book, it had better be accessible. As much as I like Bill Sienkiewicz' stuff, his look would be a little too jarring. What I'd do is look for artists whose work looks like my stuff and then go after the writers that write the funky stuff. It's easier for me to go find a weird writer and give it to an accessible super-hero artist.

While that's going on, I'll be doing my half of *Spawn/Batman.* DC has its one book, and the two books don't interconnect. That'll take me about two months. I've got people on *Spawn* for three months, just in case. I either take some time and relax after doing *Spawn/Batman* for a month, or I dive right back into *Spawn* and you'll see like one month where there will be bi-weekly *Spawn*s. Why waste a month, you know? Ship the last Morrison/Capullo issue and, two weeks later, ship Todd's and actually pick up a little time on shipping.

CBG: Got anything plotted out for those issues when you come back?

McFarlane: Other than the plot lines, I haven't thought that far ahead.

On issue #12, I'm back to writing it and one of the things with bringing the four writers [Frank Miller, Dave Sim, Alan Moore, Neil Gaiman] on is that the Spawn story wasn't really going forward; it was going sideways. They were all great stories. Some of the guys left me some good plot threads — Neil Gaiman with the Angel, Head Angel, and Headquarters. I can go from that.

But the story didn't really advance forward, so basically #12 becomes a "starting point" issue. I'm reintroducing everybody again. In issue #5, I had these detectives running around. I had to reintroduce them. The last time we saw them, they had a fat dead man with Popsicle sticks in his gut. I hate in comic books when people just forget about those things. So I'm picking up the thread where I left it.

I had to reintroduce Al Simmons' wife, I had to reintroduce the kid, I had to reintroduce the bad guy that he used to work for, I had the three people who are the TV newscasters. I introduce the bums and they're talking about *Jurassic Park* and stupid stuff and nothing happens. But you know what? I'm most proud of this issue to date because, even though nothing happens, I think there's a lot of information, there's a lot of foreshadowing and characterization. You can't really put people in a bad situation unless you care about them.

I introduce a new character who, again, is based on my life. Gram is blind, and Al comes back to her, and she thinks he's an angel. Now he'll have somebody from his family that he can talk to, but she thinks he's an angel.

Violator's coming back in #14 and #15. I'll tell you the truth — in issue #13, Al finds out who kills him. On page 22 of issue #12, Spawn goes, "He killed me!" Hopefully that page will be the one that you'll go, "Now I've gotta buy the next issue. I didn't think it was him that killed Spawn, so now I've gotta find out how this finishes."

This is a story that has been worked out since issue #1. The first clue as to who killed Al is in the very first panel of issue #1. So if anybody thinks I just made this up . . .

CBG: Go look at the first page of the first issue.

McFarlane: The first time you see Spawn, when the lightning bolt goes "whoosh" and you see him for the first time as a silhouette, there's a clue in that silhouette. You may think that this is helter skelter, but we actually figure some of this stuff out sometimes.

CBG: What other projects do you have coming up? Anything else?

McFarlane: I've got the Violator miniseries.

CBG: When is that coming out?

McFarlane: I'd rather not give you a date now.

CBG: Are you looking at a three-issue series?

McFarlane: Yeah, three issues. I've got like 10 pages of the first issue. Bart Sears is doing the artwork and Mark Pennington is inking it and Alan Moore is writing it.

I painted myself in a little bit of a corner, because what I wanted to do is reintroduce The Violator before the miniseries. I didn't want to just have — "Oh, here's The Violator, remember him from 15 issues ago?" You've collected 900 comic books since then. You don't know what this guy looks like. I'll bring The Violator back in issue #14. But the starting point of Alan's story is when he was grounded on Earth and he couldn't revert into this monster. I'll pick up from that plot thread. So in #14 and #15, The Violator will just be recounting the last time that he was on earth.

CBG: That's got to be fun working with Alan.

McFarlane: Yeah. The only direction I gave him was that by the third issue, I

(McFARLANE, Page 38)

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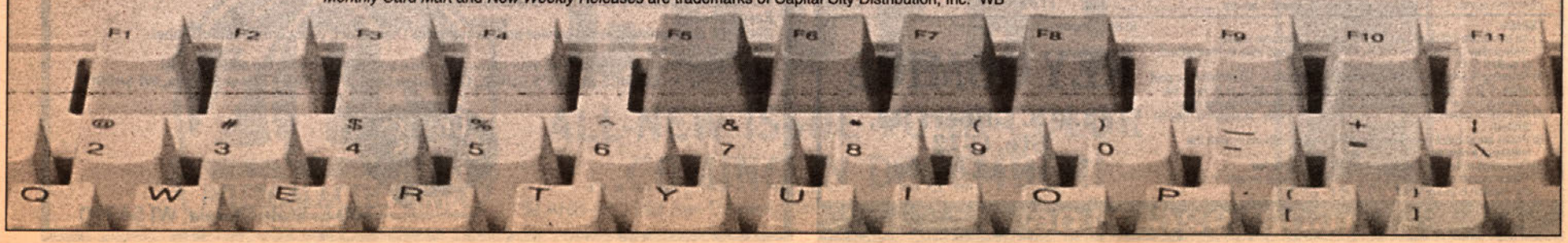

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CBG Customer Service Award - 1993

want The Violator to be the most wicked guy around. The Violator was created because I liked Venom. When I did Venom, I had ideas for him that I was never able to tap into.

CBG: *What made you decide to do the Spawn pogs with Eclipse? What sort of opportunities did that present for you?*

McFarlane: I'm pretty tight with my license. I don't hand it out to just anybody. I haven't done any posters or cards or signed plates or any of that stuff, because I think there's a time for everything.

But somebody was making some Spawn pogs. I saw a couple of them at shows and then we ended up tracing them – they had some Japanese writing and the translation said, "Copyright Marvel Comics 1993." We talked to Marvel, because it was in a package of milk caps with some of their characters. And Marvel says, "Those other seven Marvel characters are all bootlegs, too!"

The only direction I gave [Alan Moore for The Violator mini-series] was that by the third issue, I want The Violator to be the most wicked guy around. The Violator was created because I liked Venom. When I did Venom, I had ideas for him that I was never able to tap into.

So, unfortunately or fortunately, we're at the position now where we have to start to protect our trademark and copyright. I had one of two choices. I either go and find some guy in Taiwan someplace and try and chew his butt, which is where the trail might have ended from what I gather, or I protect my trademark by putting out some official Spawn milk caps and saying those other ones are bootlegs.

It's not like I'm a big pog collector. I don't even know that much about them. My hand was forced because of these bootlegs.

CBG: *When did you decide to go ahead and license the Spawn pogs to Eclipse? Is this something that you planned in early summer?*

McFarlane: I saw the bootleg at WonderCon in the beginning of April. Eclipse had approached me and I wasn't really all that interested because I keep my license pretty tight to the vest and I think there's other things that I'd rather be doing. But they were in the right place at the right time. It's like I've got to make pogs because I've got to protect my license, so I'm Johnny on the spot.

If I do trading cards, I'll do them myself. I've had plenty people approach me on trading cards. But making cards is like making a comic book. You do the drawings and you send them to the printer and you get them packaged up and you send it out. It comes down to the same thing – what we did with comic books is what I can do with cards. Most card companies want to give you 8% [of the revenues] or something like that, and I'll just do what we did when we went to Malibu [Malibu Graphics, which printed the first eight months' worth of Image comics]. My attitude is, "No, you print up the cards for me, and I'll give *you* 8% for doing that."

It's not even a money thing – it's just the principle. We're in the printing business. If it's a paper product, we can produce paper products. Somebody wants us to do a pinball game – I can't do a pinball game, so I have to take that license, license it to a company, and take whatever is the norm. But for posters, lithographs, comic books, trading cards – if any of those come out, they'll come out of my office. Like I said, there are companies out there not unlike Eclipse that would be more than willing to take the 10% of any one of those deals for doing the work and get a pretty paycheck at the end of the day.

CBG: *Do you have anything set up for any of those types of products, lithographs or prints?*

McFarlane: In the back of my mind, but, again, it's a timing thing. Just like some of the guys at Image are putting out trade paperbacks.

I have my own timeline. I think it's a little too soon to put out some of this stuff. I'd rather get out the book and get people caring about Spawn, so that, when I come out with something with Spawn on it, they'll care about it. I don't want to deluge the market with stuff. I'd rather put out too little than too much.

You have to realize you're asking Todd McFarlane's opinion, and there's six of us right now that are controlling that business.
Each of us has his own game plan.

Stewart Granger
Swashbuckler star dies at 80

By Jim Neal

Stewart Granger, who probably more than anyone else deserved Errol Flynn's crown as king of the swashbuckler movies, died Aug. 16. He was 80.

Granger died at St. John's Hospital and Health Center in Santa Monica, Calif., following a long battle with bone and prostate cancer.

Though he appeared in many types of movies, he probably is best remembered for the swashbucklers he made in the 1950s, especially *The Prisoner of Zenda* and *Scaramouche,* and the African epic *King Solomon's Mines.*

Born James Leblanche Stewart in London in 1913, Granger changed his name when he came to the United States because another actor – an Academy Award winner – already had use of the name James Stewart. Granger attended the Webber-Douglas School of Dramatic Art in England and performed in repertory theater companies there.

His film career was interrupted by World War II. Granger became a member of the crack Scottish troop the Black Watch and resumed his movie career after receiving a medical discharge in such films as *Caesar and Cleopatra* (1946).

His first U.S. film was playing the white hunter Allan Quatermain in the color version of H. Rider Haggard's African novel *King Solomon's Mines* in 1951. He worked with Deborah Kerr. (An earlier version in 1937 starred Paul Robeson and Cedric Hardwicke, and a 1985 comedy version starred Richard Chamberlain, Sharon Stone, Herbert Lom, and John Rhys-Davies.)

It was the first of several roles as a white hunter or in an African setting. Others included *Harry Black and the Tiger* (1958, with Barbara Rush, shot in India) and *The Wild Geese* (1978, a story about mercenary soldiers and an African warlord, co-starring Richard Burton and Roger Moore).

In 1952, Granger starred in the remake of *The Prisoner of Zenda*, playing two roles, the Crown Prince (later King) Rudolf V of Ruritania and his double, British gentleman Rudolf Rassendyl. Kerr was his co-star and James Mason was his opponent, Rupert of Hentzau, in the first color version of Anthony Hope's swashbuckler novel.

The same year Granger starred in *Scaramouche,* a color remake of Rafael Sabatini's novel. Mel Ferrer was his champion-swordsman opponent, and Granger and Ferrer set a movie record in their final encounter in the film – the longest movie sword fight. The duel between the two lasted 6½ minutes. Co-stars were Eleanor Parker, Janet Leigh, Henry Wilcoxon, and Nina Foch.

In both *The Prisoner of Zenda* and *Scaramouche,* one of the important supporting actors was Lewis Stone, best remembered today for playing Mickey Rooney's understanding father, Judge Hardy, in the series of Andy Hardy films. Stone had played the leading role in the silent version of *The Prisoner of Zenda* and *Scaramouche.* In the Granger films, he played the bishop who crowned the imposter Rassendyl in the first and the father of Granger's best friend in the second.

Granger played Robert Taylor's brother in the whaling ship drama *All the Brothers Were Valiant* in 1953, opposite Taylor again in the Western *The Last Hunt* in 1956, and the title role of *Beau Brummel* (1954, with Elizabeth Taylor and Peter Ustinov).

He became a U.S. citizen in 1956 but continued to make films in Europe as well as in Hollywood. His first film made in India was *Bhowani Junction* (1956, with Ava Gardner), in which he played a British officer.

Granger co-starred with John Wayne in an action comedy, *North to Alaska*, in 1960, working with Capucine, Fabian, and Ernie Kovacs. In 1962, he did another swashbuckler, *The Swordsman of Siena,* and in 1963 a biblical epic, *Sodom and Gomorrah.*

On television: In 1970-71, he played Col. Alan MacKenzie on *The Virginian*, renamed *The Men from Shiloh*. In 1972, he played Sherlock Holmes in one of the many versions of *The Hound of the Baskervilles*; that cast included William Shatner.

After a series of Westerns made in Europe, he made his Broadway debut in 1989 with Rex Harrison and Glynis Johns in a revival of Somerset Maugham's *The Circle* and in 1991 made one of his last TV performances, playing an aging Hollywood actor in an episode of the series *Gabriel's Fire.*

Survivors include three daughters and a son. He was divorced from his third wife, who lives abroad. His second wife was actress Jean Simmons (with whom he starred in 1955 in *Footsteps in the Fog*).

Diamond Comic Distributors Inc. raised $2420 to combat child abuse through the Child Advocacy Network during the National Sports Card Convention in Chicago last July.

Promotional cards donated by Marvel, Defiant, and Malibu were sold at Diamond's booth, including cards from *Marvel Masterpieces* Series I, Defiant's *Plasm* #0 promo packs, and Malibu's Lucite-encased four-card sheet from its Ultraverse set.

The Child Advocacy Network – a Baltimore-based organization founded in 1986 by the Office of the State's Attorney for Baltimore City – works to minimize the trauma that abused children undergo whenever charges of abuse are investigated through systematic interviewing and counseling. Teams of legal, psychiatric, and pediatric professions review each case and decide what actions – including medical examinations, therapy, and prosecution – will be taken.

Harvey Comics is introducing an imprint aimed at young adult readers in November. Nemesis Comics' first two titles are *seaQuest* #1, based on the Steven Spielberg science-fiction series for NBC, and *Ultraman* #-1, with a new beginning for the giant super-hero. *Ultraman* #-1 is written by **Larry Yakata,** with art by **Ernie Colon** and **Alfredo Alcala**; *seaQuest* #1 is written by **Dan Chichester** and illustrated by Colon and **Bob Smith** with a cover by **Howard Chaykin**. The direct-sale versions of both comics have embossed cardstock covers and retail for $2.25 each, while the newsstand versions without the cover enhancement retail for $1.75 each. In addition, the cover to Ultraman #-1 looks like a photo negative.

Film Roman President and CEO **Phil Roman** has promoted Vice President of Production and Development **Bill Schultz** to executive vice president. Since joining Film Roman in 1989, Schultz has helped establish a licensing and merchandising division, a public relations and advertising department, and a creative development department and has increased the commercial production division's capabilities and output. In his new position, Schultz said, he plans to expand his development role while continuing to oversee other business activities.

The first Valiant yearbook, scheduled to ship in September, focuses on Gilad, the Eternal Warrior. The *Eternal Warrior Yearbook* is by **Dave DeVries** and **Glenn Lumsden** and retails for $3.95. Gilad reflects on all the pain and suffering he has caused during his extended lifetime, while evading a supernatural being with Geomancer-like powers. Valiant has announced that creators of the yearbooks are not under deadline pressure and that "future yearbooks will be solicited only after the project is completed. Currently in development are yearbooks for *X-O Manowar* and *Magnus Robot Fighter.*"

Buzzard #9 is coming from Cat-Head Comics in September. The 36-page black-and-white anthology contains the second part of "Bughouse" by **Steve Lafler**, "The Amazing 3-D Jesus Pitcher" by **J.R. Williams**, who also drew the cover, and stories by **Stephen Beaupré, Mario Hernandez, R.L. Crabb**, and **Tom Tomorrow**. Beaupré also edits the comic book, which retails for $2.95. Single copies are available for $3.75 postage paid from Cat-Head Comics, P.O. Box 576, Hudson, Mass. 01749.

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Who may enter...

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What you can win...

Each winner cast in a Good Guys role will receive $1,000 cash and a trip for two (including a parent or guardian) to Anaheim, California. There, at a special Good Guys appearance at the Mile High Comics Megastore on Saturday, November 27th, an extradimensional quantum "wish bomb" will transform them into the seven superhero stars of DEFIANT's hot upcoming monthly title "The Good Guys." The winners will also receive a contract with DEFIANT guaranteeing a royalty for the use of their names and likenesses. Finally, each winner will be treated to a day at Disneyland as DEFIANT's guest.

How to enter...

To answer "The Good Guys" Casting Call, submit a recent, clear, color head-shot photograph of yourself with one of the following two items: **1)** Type or neatly hand print an essay of 100 words or less, telling Jim Shooter and The Good Guys creative team about the superhero that you dream of being and why. **2)** Or submit a drawing (or a series of drawings), in a 6 1/4" X 9 1/4" space, that shows the judges the superhero you dream of being. See your participating retailer or *Wizard* magazine for your official entry form. Complete contest rules are printed on the form. Deadline for submissions is October 1st. Winners will be chosen October 15th and announced in the November issue of *Wizard*.

RULES FOR "THE GOOD GUYS" CASTING CALL CONTEST

1. Each entry form must include a clear, color head shot of the entrant with one of the following two items:

   a. A typed or printed essay of 100 words or less about why the entrant wants to be a superhero and what he or she believes a superhero should be. Or

   b. In a 6 1/4" X 9 1/4" space, show the superhero you dream of being.

Entries will be judged on neatness and aptness of expression as to essays, or quality of drawing as to drawing exhibits. The judges will be Jim Shooter and *The Good Guys* creative team, whose judgement will be final.

2. All entries must be sent to:

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Casting Call Contest
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No entries will be returned unless accompanied by a stamped, self-addressed return envelope. All entries, other than those that are returned, will be the property of Enlightened Entertainment Partners, L.P.

3. This contest is void where prohibited by law.

4. There will be seven winners, who will each receive $1,000 cash and a trip for two (including a parent or guardian) to Anaheim, California. The trip will include round-trip transportation and two nights at a hotel in Anaheim. In addition, each winner will receive a contract guaranteeing a royalty for the use of his or her name and likeness, and each winner will be the guest of DEFIANT for a day at Disneyland. There will be no cash substitute for prizes, and each winner will be responsible for his or her own taxes that may be applicable.

5. Winners will be notified by phone and by mail on or before October 15, 1993 and must accept or reject the prize prior to October 18, 1993.

6. A parent or guardian of each entrant must certify on the entry that the drawing or essay is original and has been executed solely by the entrant and that the entrant's age as of October 15,1993 is no less than 8 years old nor more than 16 years old. This contest is open only to residents of the United States, its territories and possessions, and Canada. Each winner and his or her parent or guardian will have to execute an affidavit that the person is eligible to enter the contest to accept the prize and that he or she is in compliance with the other rules of this contest. Furthermore, the winner and the parent or guardian accompanying each winner will, as a condition of receiving the prize, execute a release allowing his or her name or likeness to be used in the advertising and promotion of DEFIANT publications.

7. A complete list of winners will be available as of December 15, 1993 and will be sent to any person requesting it upon receipt of a stamped, self-addressed envelope.

8. All entries must be postmarked on or before September 30, 1993 and received by October 1, 1993. Any entries received after that date will not be considered.

9. Enlightened Entertainment Partners, L.P., its subsidiaries, affiliates, agents, employees, and advertising agencies will not be liable for any taxes, licenses, or other fees in connection with the prizes; they will not be liable for lost or stolen entries; they will not be liable for any injury to any winner or accompanying parent or guardian arising out of or occuring during the prize trip. Any claim shall be made solely with the independent travel packager who has made arrangements for the prize trip.

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MIKE BANNON

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BAR

COMICS

BOOZE BARN

KAMIKAZE COCKTAILS

THE COMICS

- COCKTAIL
- DRAFT BE
- GALS NIGH EVER TUES

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* OR ALMOST BUYING.

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AD #131

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The following books are a sample of the books I have on display at the following upcoming conventions.

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9/26/93	Boston, MA, 57 Park Plz. Hotel, 200 Stuart St.	Great Eastern
10/3/93	Wayne, NJ, Ramada Inn, Rte. 46 West Willowbrook Mall	Great Eastern
10/10/93	New York, NY, Ramada Hotel, 33rd & 7th Avenue	Great Eastern

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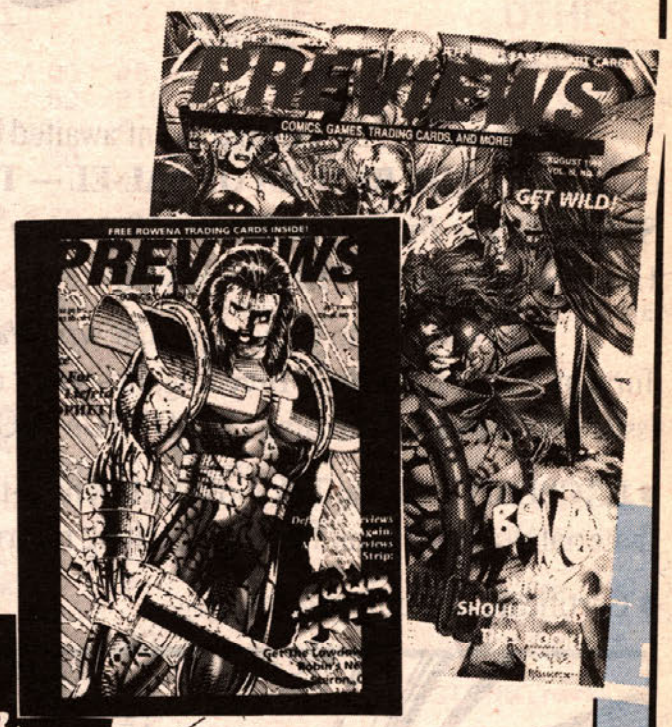

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Ask Mr. Silver Age

*[The editors of **CBG** have faced a dilemma for some time. Each day they are inundated with questions about the Silver Age of comics — questions that cry out for immediate answers.*

Loyal fans need to know if The Flash really was turned into a puppet by Prof. Zoom (no!), if Thor and Sif first met on a blind date (no!), and just how many talking gorillas exist in the DC Universe (who knows?).

To minimize this massive mountain of missives, ye editors have hired, at no small expense (mostly to our reputations), the eminently qualified Mr. Silver Age.

His credentials speak for themselves. (You may have to listen closely, though, because they're shy.)

In the months to come, Mr. Silver Age will endeavor to answer any number of pulse-pounding, senses-shattering questions, thereby bringing enlightenment and contentment to the thronging masses of Silver Age enthusiasts among our readers. Both of them.

But enough about him. Let's open the old mailbag and have Mr. Silver Age answer these letters before the pile gets so high we mislay the latest Image Comics press release and Todd scratches us from his comp list.]

By Craig Shutt

Dear Mr. Silver Age:

We all mourn the passing of The Doom Patrol, but I'm a little confused. I just read in the New York Times that it was Murray Boltinoff who killed them. I always thought it was Madame Rouge who did the deed. What's the truth?

Donna T., New York City

Mr. Silver Age says: Donna, that "Murray did it" rumor has been circulating for years. And it's wrong, wrong, wrong!

Murray himself appears on page one of "The Death of the Doom Patrol" in *Doom Patrol* #121 (September-October 1968) to disavow any responsibility for The World's Strangest Heroes getting blown to smithereens.

Artist Bruno Premiani is sitting in the background with an anxious look on his face. "It's true, Murray?" he asks. "They will die? You didn't tell me how to finish this page! You're gonna kill our — Doom Patrol?"

Editor Boltinoff points his figure at the reader and says, "I don't know, Bruno! It's not up to me. Unless the 'marines' send help, The Doom Patrol will die after this issue!

"And you, jolly reader, you are the marines! Only you can save The Doom Patrol now — and I kid you not!"

We readers didn't do too good a job, obviously, as it took until *New Teen Titans* #13 (November 1981) before anybody started looking into what happened.

But why should they? After all, Murray himself in the story's last panel admits, "It would take a miracle to change that ending, Bruno!" Let's face it; How could DC possibly bring back a character that had been killed? It's inconceivable!

Although we readers didn't save The Doom Patrol, we didn't blow them up, either. But your guess that it was Madame Rouge is off the mark, too. She had no intention of killing them, even though she got to watch them go boom.

No, the honor of offing the DP was reserved for Captain Zahl, a man who had had nothing to do with The Doom Patrol until that eventful moment, as far as I can tell.

The captain is kind of cheesed off at The Chief, also known as Dr. Niles Calder. Niles perfected some radar devices in World War II that destroyed the fuehrer's "glorious plan of victory."

Calder also invented the anti-U-boat bombs that smashed Zahl's own ship and left him with one arm and a collar to support his head. So he's the perfect guy to respond to Madame Rouge's classified ad looking for a Doom Patrol-hating submarine owner.

Our heroes avoid these evil-doers' first attack and escape to a private island hideaway that The Chief is saving for just such an emergency. Unfortunately, the good captain hunts them down there and defeats them.

Zahl offers to allow The Doom Patrol to live if they'll agree to let all 14 "useless fishermen" in Codsville, Me., die in their place.

Rouge plans to humble The Chief by proving to him that the Doomers are cowards when push comes to shove. She reminds Zahl that he isn't supposed to really kill them.

But, you know, you just can't trust these Nazi war criminals, especially ones like Zahl who were declared dead 15 years earlier by the War Crime Commission. He's still really ticked off at Calder.

So he blows them up.

Madame Rouge isn't too happy about this. "Zahl!" she screams. "You betrayed me! You keeled heem — a man who was worth 100 of you!"

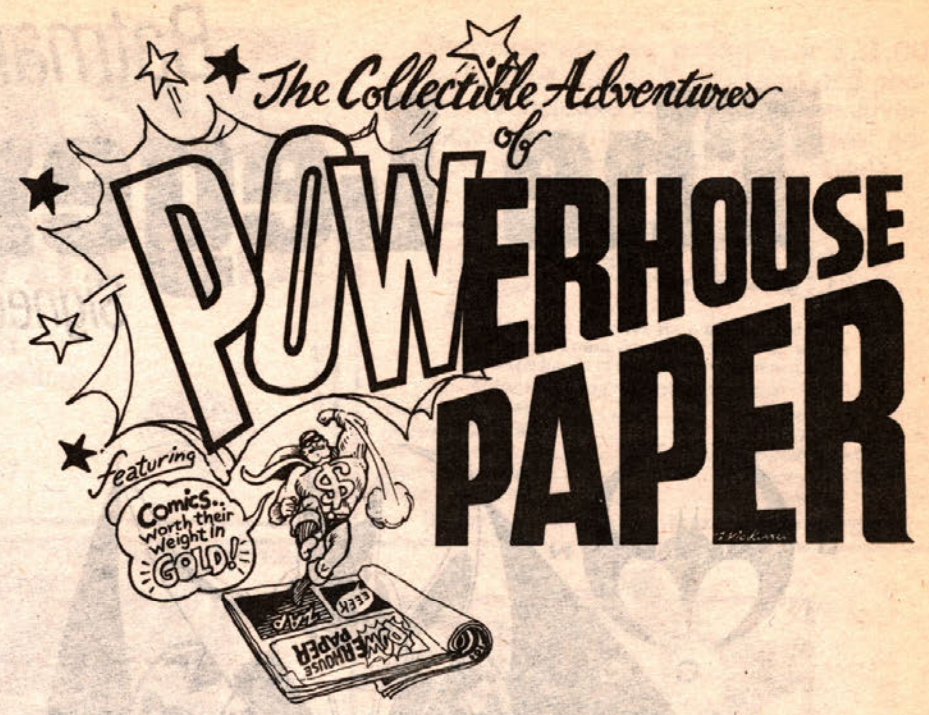
We don't get to see what she does about this betrayal, but my guess is the War Crimes Commission only missed it by 15 years.

A lot of other people are as upset as Madame Rouge. They include Rita's husband, Steve Dayton, who throws a flower into the water to mark her grave.

And Codsville changes its name to Four Heroes, Me. Kind of chokes you up, doesn't it?

[Have a burning question for Mr. Silver Age? Too bad; he makes them all up. But if you've despaired of ever receiving a respectful answer to your query or you have a favorite Silver Age comic that you'd like to see thoroughly ridiculed, you can reach him at 3833 N. Tripp Ave., Chicago, Ill. 60641. No C.O.D.'s, please.]

*Oh no! Everybody in The Doom Patrol is dead and we'll never see them again! Since Murray Boltinoff proclaims his innocence on page one of "The Death of the Doom Patrol" in **Doom Patrol** #120 (September-October 1968), who did bump them off? Mr. Silver Age knows!*



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Adventure	40	600.00	1100.00	2,400.00	4,000.00	7,500.00	12,500.00
Adventure	210	120.00	240.00	375.00	700.00	1,200.00	1,800.00
All-American	16	1,700.00	2,900.00	4,400.00	8,800.00	14,000.00	20,000.00
Amazing Fantasy	15	400.00	800.00	1,400.00	3,000.00	5,000.00	7,500.00
Amazing Man	5	500.00	1,000.00	1,800.00	3,000.00	5,000.00	9,000.00
Arrow	1	85.00	160.00	255.00	400.00	700.00	1,000.00
Atom	1	50.00	90.00	130.00	280.00	550.00	900.00
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Batman	47	110.00	230.00	350.00	700.00	1,000.00	1,500.00
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Detective	1	3,800.00	5,700.00	7,000.00	13,000.00	19,000.00	35,000.00
Detective	27	7,500.00	12,000.00	21,000.00	35,000.00	65,000.00	100,000.00
Detective	29	600.00	1,200.00	1,900.00	3,100.00	4,500.00	7,200.00
Detective	35	300.00	575.00	1,000.00	1,800.00	2,900.00	3,800.00
Detective	38	800.00	1,400.00	2,300.00	4,000.00	8,000.00	14,000.00
Detective	40	140.00	300.00	450.00	700.00	1,000.00	1,600.00
Detective	140	110.00	300.00	540.00	800.00	1,400.00	2,000.00
Detective	168	100.00	280.00	450.00	790.00	1,300.00	2,000.00
Donald Duck F.C.	9	300.00	600.00	1,000.00	1,700.00	2,000.00	2,400.00
Famous Funnies	1	500.00	1,000.00	1,200.00	2,600.00	3,600.00	4,500.00
Fantastic Four	1	350.00	750.00	1,500.00	2,900.00	4,800.00	7,500.00
Flash	105	120.00	270.00	500.00	875.00	1,700.00	2,900.00
Flash Comics	1	1,600.00	2,900.00	4,400.00	8,000.00	14,000.00	23,000.00
Flash Comics	104	170.00	350.00	700.00	1,000.00	2,000.00	4,800.00
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Green Lantern SA	1	110.00	250.00	450.00	850.00	1,400.00	1,800.00
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Incredible Hulk	1	250.00	500.00	900.00	1,800.00	3,000.00	4,000.00
JLA	1	110.00	280.00	400.00	875.00	1,500.00	2,700.00
Journey into Mystery	83	100.00	200.00	400.00	700.00	1,200.00	2,400.00
Jumbo Comics	1	400.00	800.00	1,300.00	2,500.00	3,300.00	6,000.00
March of Comics	4	450.00	800.00	1,400.00	2,000.00	3,000.00	3,500.00
Marvel Comics	1	5,000.00	7,500.00	12,000.00	19,000.00	29,000.00	42,000.00
More Fun Comics	52	1,700.00	3,000.00	5,000.00	8,200.00	13,000.00	19,000.00
More Fun Comics	101	220.00	450.00	650.00	1,050.00	1,700.00	2,400.00
New Fun Comics	1	2,500.00	4,000.00	6,000.00	10,000.00	20,000.00	35,000.00
Showcase	4	600.00	1,400.00	3,000.00	6,500.00	12,000.00	21,000.00
Showcase	13	100.00	250.00	450.00	800.00	1,700.00	3,000.00
Showcase	22	155.00	300.00	550.00	1,200.00	2,400.00	4,200.00
Spiderman	1	350.00	650.00	1,200.00	2,400.00	3,800.00	6,000.00
Tales of Suspense	39	110.00	240.00	400.00	700.00	1,300.00	2,000.00
Tales To Astonish	27	80.00	190.00	290.00	580.00	850.00	1,400.00
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Spawn #7	1.49	Freex #1	1.99
Pitt #1	2.39	Malibu Sun	1.25
Cyberforce #1	6.99	Prototype #1	1.99
		Harbinger TPB	6.49

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NEW ITEMS INCLUDED!!!

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Spidey vs. Venom Hologram (from Marvel 4 boxes)	39.95

Special: Bloodshot/Turok Chromium Cards
$25/card 5 for $100
X-O/Turok Upper Deck Promo Card $9.95
3 for $25 10 for $75

Rai #0 glossy $29.95; 3 for	70.00
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Maxx #1 glow in the dark $29.95; 3 for	70.00
Previews #6: includes Plasm #0 $7.95; 10 for	70.00
WildC.A.T.S #4 red card $15.00; 3 for	40.00
H.A.R.D. Corps #5A (no price) $15.00; 3 for	40.00
Deathmate Prologue Gold	49.95
Hybrid Red $29.95; 3 for	70.00
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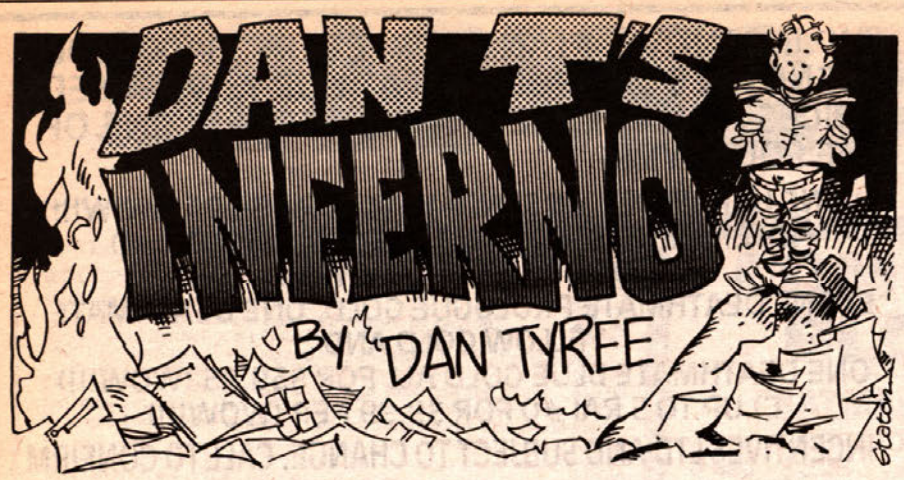
Special: For every 3 Hybrid Red you will get 3 Hybrid/Megalith Silver Free!!

BUYING $$$ PREMIUMS ALSO $$$ CALL!!!



The professional doomsayers won't let go of the ghosts of the late-'70s "DC Implosion" or mid-'80s "Black-and-White Bust," but less attention is paid to what I like to call "The Marvel Hiccup."

The September 1971 "Bullpen Bulletins Page" (written by Rascally Roy Thomas, as Smilin' Stan took a semi-vacation) announced that *Conan, Astonishing Tales, Sgt. Fury*, the "spanking new" *Tomb of Dracula*, and a couple of other titles would be going double-size, to a "full, fabulous 52 pages" (involving a price increase from 15¢ to 25¢, some two years after the 12¢ price was discontinued).

But the best was yet to come. Marvel was so anxious to celebrate its 10th anniversary that it skipped right over the October cover dates and converted the entire line to king-size 52-pagers. There were a few glitches (a couple of titles would contain a minimal amount of reprint material, Daredevil and Iron Man were scheduled to share a comic book, and two new titles would be delayed to take some pressure off the "panic-stricken" printer), but, by and large, everything would boast 33 or more pages of all-new story.

I squawked less over that price increase than some recent ones. Marvel comics had shrunk to 19 story pages, I was tired of playing with my cousin's "Clackers" fad toy, I had decided against investing my money in plans for a laser/phaser gun (a Johnson Smith catalog item that promised to "appear to make things disappear" or some such legalese), and DC had already gone the 52-page (or 48-page, until someone got the bright idea of counting the covers) route with the August issues — so this sounded not only tolerable, but downright desirable.

Besides, in those days of all-reprint annuals and no bi-weekly schedules, where else would Marvel get the luxury of enough space to let Roy Thomas and Neal Adams send Ant-Man through The Vision's innards or let Silver Surfer get a whuppin' from Durok the Demolisher in the pages of *Thor*?

"More all-new comics stories than anybody in the whole blamed comics industry!" bragged Marvel. "Now, who was it started a rumor that Merry Marvel was just out to make a fast buck by tossing endless reprints at a faithful fandom?"

(Yes, DC's "Bigger and Better" format was using 14-16 pages of reprints to supplement 22-24 pages of new material, but I didn't hold it against them. Some of the "Demand Classics" were pretty lame — but we also got Frazetta, Simon and Kirby, Boring, Toth, and more.)

Not that anyone besides best-buddy Glen Woodard cared, but I splashed my sixth-grade notebook with pulsatin' pronouncements about the renewed excitement that was rumbling through the decade-old House of Ideas.

(I was no Marvel Zombie, though. DC got its share of my allowance, thanks to the "Swanderson" art in *Superman*, Mike Friedrich's "relevance phase" *JLA* yarns, the arrival of Sonny Sumo in *Forever People*, etc.)

"It doesn't take an Einstein (or even New Math) to figure that, with this price and size change, Marvel Comics are now a bigger bargain than ever!" gushed the November books. "And we intend to keep 'em that way."

Famous last words. With the December cover-dated books, fandom did a Snapper Carr "Wha' hoppen?" double-take.

Suddenly, we were getting 21-23 story pages for 20¢, with no explanation on the inside.

The next month's issues 'fessed up. At the last minute, Marvel had discovered that — for economic reasons far too complicated for them to go into — Marvel and ultimately the fans would be better served by publishing a 20¢ line. The last-minute shift caused most stories to be spread over two issues and precluded any sort of explanation in the December releases.

With the July 1972 issues, DC, too, cut back to the old size and a 20¢ price, explaining that the economy was "changing faster than a chameleon on a patchwork quilt." So "Taps" was played for another era.

There were giants in the Earth in those days, using different philosophies but delivering a lot of entertainment. Let's curl up with a few of those pre-Watergate handfuls and challenge the publishers to maintain that sense of wonder in the '90s.

Marvel UK has scheduled four mini-series to begin in September.

Die-Cut vs. G-Force, a two-issue series by **John Freeman** and **John Royle**, pits an escaped Death's Head II's personality, Die-Cut, against Professor Daniel Jones who has gained the power to control gravity during an exploration of a MyS-TECH wormhole. After resolving their differences, the duo faces a group of Cyberdrones which have to be prevented from reaching Earth and transforming humans into cyborgs.

Die-Cut also has a four-issue solo mini-series written by **Glenn Dakin** with art by **Bernard Custodio** in which he is forced to rescue the Beast from a group of scientists who want to use the Beast's genetic code for experiments. During his rescue attempt, Die-Cut joins the Cull, a group that hunts down the scientists' failed creations.

Dr. Oonagh Mularky, a MyS-TECH scientist, is split into two beings in a lab accident in *Plasmer*, a four-issue mini-series by **Glenn Dakin** and **Pascual Ferry**. One of the two beings is totally evil and takes several of Mularky's cyborg creations on a rampage through London. The other being finds that she now has complete control of her molecular makeup and takes the name of Plasmer in her quest to reunite with her evil half. During the ensuing fight, the two women discover that MyS-TECH plans to revive a World War I killer robot, and The Silver Surfer and Captain Britain step in to stop MyS-TECH's plans.

Andrew Cartmell, Rosie Mendoza, and **Jesus Redondo** send Motormouth and Killpower on a quest to retrieve an ancient artifact from a MyS-TECH museum in a four-issue mini-series of the same name. Motormouth runs into trouble during the operation however and Death's Head II has to come to her rescue.

Each issue of *Die-Cut vs. G-Force* retails for $2.75, while *Die-Cut, Plasmer*, and *Motormouth and Killpower* retail for $2.50 apiece.

NBM hires Eleanor Lang as publicist, Tony Shenton as retailer liaison

NBM, America's only all-graphic novel publisher, has added two people to further its reach.

Eleanor Lang is taking care of publicity freelance with primary responsibility in getting as much attention in the general media as possible for NBM's books. Coming from a professional book publishing background at Tor and Berkley where she did publicity for SF books, Lang has just closed a media launch of DC's new Vertigo line and is also publicist for Chris Claremont and Neil Gaiman, among others.

Her first major effort this summer will be to obtain reviews and features for the general trade launch of Peter Kuper's *ComicsTrips*, a title which NBM has taken over from Tundra. Included in the publicity will be a tour starting with the San Diego Con and going to Los Angeles, Seattle, Denver, Washington/Baltimore, and Boston.

Shenton comes to NBM with extensive comics retailing experience working his way up the ladder to manager at the pioneering Forbidden Planet store in New York City. He is in charge of relationships with comic-book stores at a highly competitive time in this overflowing market.

"I'm very thrilled and proud to be working with this caliber of people, as we continue to extend our reach while not compromising our basic mission of bringing the highest quality comic art to an ever wider audience, both fan and general," said NBM Publisher Terry Nantier. "Eleanor comes to us with great praise from references. Her record for getting media attention *for comics* is awesome. And I can think of few people in comics publishing's marketing end who could relate to comics retailers as well as Tony since *he's been there.* He's already a great help in establishing a direct contact with stores to help sell our books."

NBM publishes works by P. Craig Russell and Jon J. Muth as well as prominent European artists. It is also noted for its reprints of classic comic strips such as *Tarzan* and *Terry and the Pirates.* It has more than 150 titles in its active backlist and publishes about 20 new books a year.

Triumphant unleashes 'Triumphant Unleashed'

By Rob Allstetter

"Triumphant Unleashed" is the name of the first crossover from fledgling comics company Triumphant. Running through all of Triumphant's titles in November and December, the crossover will introduce two new titles and will feature interlocking front and back covers and an interlocking centerspread poster.

"We believe this is the first time in the history of crossovers and comics publishing that people who read an entire crossover story will be able to read and afford to purchase all the comics in that universe," said Adam Post, president of Triumphant. Post added that the company will limit itself to eight monthly titles with the final three additions next year, including two titles to be chosen by readers from the crossover.

Post said the crossover reveals "the essential nature" of the Triumphant Universe, covering 250 years to a single moment engineered by Doctor Chaos.

Shipping in November are *Triumphant Unleashed* #0, *Doctor Chaos* #1, *Prince Vandal* #1, *Riot Gear* #3, *Scavengers* #5, and *The Chromium Man* #4. Shipping in December are *Doctor Chaos* #2, *Prince Vandal* #2, *Riot Gear* #4, *Scavengers* #6, *The Chromium Man* #5, and *Triumphant Unleashed* #1.

The crossover issues, serial-numbered like all Triumphant comics, will contain a special logo and self-contained stories. *Triumphant Unleashed* #0 will be 32 pages, including eight pages of text and art on the Triumphant Universe.

The centerspreads in the 12 issues form a poster image titled "The Meeting."

The 12 front covers interlock to form a letter "T." The back covers interlock to form the letter "U" and contain a timeline of the Triumphant Universe.

Russ Martin of Gainesville, Fla., has published a super-hero mini-comic whose "cover is drawn to resemble a hardbound book," Martin said. "This is hardly the first time this idea has been used. Can ***CBG*** readers name other examples of comic-book covers disguised as 'book' covers? What was the first use of this device on a comic book?" *I am Agony* Book One is available for $2.75 postpaid from Russ Martin, P.O. Box 285, Gainesville, Fla. 32602. [For starters, Fawcett Comics published a one-shot *Comics Novel*, "Anarcho, Dictator of Death," in 1947. Can anyone name an earlier example?]

AMERICAN LIQUIDATIONS

Comic Prism Sets (Vending)

Archie & Crew (8) 1 $4.95; 10 ..... $3.95
Looney Tunes (12) 1 $9.95; 10 ..... 6.95
Comic Heroes (10) 1 $9.95; 10 ..... 6.95
Ninja Turtles (12) Ser. 1 1 $4.95; 10 ..... 3.95
Nintendo (12) 1 $4.95; 10 ..... 3.95
Batman (8) 1 $9.95; 10 ..... 6.95
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Disney 1 (10) 1 $9.95; 10 ..... 6.95
Trolls (10) 1 $4.95; 10 ..... 3.95
Looney Tune Die Cuts (10) 1 $9.95; 10 ..... 6.95
Batman Ser. 3 (10) 1 $9.95; 10 ..... 6.95
Harley-Davidson (10) 1 $9.95; 10 ..... 6.95
Simpsons (10) 1 $4.95; 10 ..... 3.95
Ninja Turtles Ser. 2 (12) 1 $4.95; 10 ..... 3.95
Betty Boop (10) 1 $4.95; 10 ..... 3.95
Disney 2 Movie Set (10) 1 $9.95; 10 ..... 6.95
Famous Cartoon Set (10) 1 $4.95; 10 ..... 3.95
Original Disney (10) 1 $9.95; 10 ..... 6.95
Flintstones (10) 1 $4.95; 10 ..... 3.95
Aladdin (10) 1 $4.95; 10 ..... 3.95
Little Mermaid (12) 1 $9.95; 10 ..... 4.95
Ren & Stimpy (20) 1 $9.95; 10 ..... 6.95

Marilyn Monroe 4 Card Hologram Set

1 ..... $7.00
10 ..... 6.00
25 ..... 5.00

James Dean "Prototype" Hologram Promo

For up-coming series

1 ..... $8.00
10 ..... 7.00

Jane Mansfield Hologram Rare "Limited Edition"

Insert card for Marilyn sets

1 ... $10.00
10 ..... 8.00

Star Trek "Gold" Send-in Holo

New T.N.G. Enterprise!

$8.00

Star Trek: T.N.G. Promo Pack

(4) cards promoting T.N.G. series cards

1 ..... $6.95
10 ..... 2.95

Ken Kelly Holo Set (3)

Fantasy Art

$9.95

Tales From the Crypt Hologram Set (3)

$9.95

The Flintstones Hologram Set (3)

Fred, Barney, Wilma, Betty, Pebbles, BamBam. They're all in there, Dino, too!

$14.95

"Elvis...The Hologram"

By International Inc.

1 ..... $9.95
10 ..... 6.95

Mad Ser. 1 Hologram

Alfred E. Neuman

1 ... $14.95
10 ..... 9.95

Babe Ruth Holo Set (5)

Silver

1 ... $2.95
12 ... 1.95

Dodger Stadium 30th Anniv. Holo

Nicknamed the "Riot-Gram," this is the best quality hologram made to date!

1 ..... $7.00
10 ..... 6.00

The National Sports Daily - "Joe Montana" - Promo

1990 (1) card promo showing Montana on the cover of The National Sports Daily. Truly tough to get, limited edition numbered 1-15,000.

1 ..... $6.95 10 ..... 5.95
25 ..... 4.95

"NFL Experience" Promo Set - "1992"

28 cards promoting the "NFL Experience" for the '92 Super Bowl. "Game Day" size. Truly unique!

1 .. $9.95 10.. 4.95
25 ..... 3.95

Kayo Heavyweight Holo Set (10)

Ten card "Gold" hologram set!

$19.95

Holo Pleasures Adult Trading Cards

Latest edition of the nudie craze! 150 cards with glossy U.V. coating, 6 different, randomly inserted, holograms that strip before your eyes! Too wild!

Foil Box $29.95
Case/10 Boxes 249.99
Liza Pose 1 Hologram 1 $4.95; 10 ..... 3.95
Liza Pose 2 Hologram 1 $4.95; 10 ..... 3.95
Kristen Pose 1 Hologram 1 $4.95; 10 ..... 3.95
Kristen Pose 2 Hologram 1 $4.95; 10 ..... 3.95
Tammy Hologram 1 $4.95; 10 ..... 3.95
Paola Hologram 1 $4.95; 10 ..... 3.95
Set of All 6 Holograms 19.95
Factory Set (147 card set) includes 6 hologram and 3 bonus cards 29.95
(5) card promo (set) 1 $4.95; 10 ..... 3.95
G-Rated (clothed) promo sheet 1 $4.95; 10 ..... 3.95
X-Rated (nude) promo sheet 1 $4.95; 10 ..3.95
X-Rated (autographed) promo sheet 1 $19.95; 10 ..... —

"Hot Shots" Adult Trading Cards

Wax Box (1992) ... 25.00
Case/20 Boxes (1992) 450.00

Complete Set (432) (1992) $39.95
8 Card Promo Set (1992) 4.95
Brandy Hologram (1992) 4.95
Un-Cut Sheet Set (1992) 49.95
'92 Issue, 8 sheet with promos! ..... —
Box (36 packs) (1993) 25.00
Complete set (250) (1993) 39.95
Promo Set (9) (1993) 4.95
Stripper Set (9) (1993) 4.95
Girl-Girl/Girls (9) (1993) 6.95
Hologram (Raquel) (1993) 4.95
Hologram (Sandra) (1993) 4.95
Hologram (Daniel) (1993) 4.95

Disney Series 1 Hologram Set (2)

$29.95

Snoopy Hologram

"Snoopy for President!" hologram with White House background. For all you "Peanuts" or Snoopy fans!

1 ..... $4.95
10 ..... 3.95

Adult "Cabalero Home Video"

Sizzling Promo Set (9) includes Marilyn Chambers

1 ..... $4.95
10 ..... 3.95

Star Trek H1 - H4 Hologram Set (4)

$30.00

Marvel II Hologram Set (5)

These are hot, especially "The Punisher"

$25.00

T-2 Hologram (Arnold Schwarzenegger)

$14.95

Marvel III Hologram Set (5)

5 different colored holos

1 ... $14.95
10 ... 12.00

Ninja Turtles Holo Set (4)

Cowabunga dudes!

1 ..... $3.00
10 ..... 2.00
100 ..... 1.00

George Bush Hologram

Back by popular demand!

Gold ... $9.95
Silver ... 6.95

Peanuts Hologram #2 "Charlie Brown"

$6.95

Superman "S" Pin

Stick pin 14K gold plated

1 ..... $4.95
10 ..... 2.95

San Diego Zoo Hologram Set (3)

$14.95

1984 Marvel "First Issue covers" Uncut Sheet

The complete set on ultra rare uncut sheet. Awesome! Before Comic Images, before Impel, made by Fantasy Trade Card Co. Outstanding frameable piece!

$39.95

Star Trek Next Generation "error"

Hologram Set (4) Numbers on back are wrong

$25.00

Mothers Cookies Sets

'90 Canseco (4) 1 $3.00; 10 $2.50; 25 ..... $2.00
'90 McGwire (4) 1 $3.00; 10 $2.50; 25 ..... 2.00
'90 Clark (4) 1 $3.00; 10 $2.50; 25 ..... 2.00
'91 Griffey & Son (4) 1 $3.00; 10 $2.50; 25 ..... 2.00
'92 Chuck Knoblauch (4) 1 $3.00; 10 $2.50; 25 ..... 2.00
'92 Jeff Bagwell (4) 1 $3.00; 10 $2.50; 25 ..... 2.00

49er Year Books

1982 1st Super Bowl ... $9.95
1984 ..... 6.95
1985 2nd Super Bowl ... 4.95
1988 3rd Super Bowl 4.95
1989 4th Super Bowl 4.95

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Each comes with about 20 cutable cards of Super Stars!

Jordan (cover) 1 $4.95; 10 ..... $2.95
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Only available at Candlestick

49ers vs. Falcons (92) $2.95
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Game Day Program

49er vs. Lions "The triumphant return of Joe Montana." Possibly his last game as a 49er. A sure collectible. Very few available.

$9.95

Star Trek Next Generation Tin

All the cards + 5 holos in a commemorative tin

$49.95

Star Trek Comm. Tin

320 cards. Series 1 & 2 + (2) special cards. Includes all four holograms. Less than 15,000 made.

1 ..... $79.95
10 ..... 69.95

Comic Records 1975-1979

These were done by Peter Pan a comic book with a record inside the back page. Primarily meant for children many more were destroyed the remaining stock was "clipped" at the corner by Peter Pan Records and sold into the closeout market almost 15 years ago. We just ran across a warehouse where the stock has been all this time very few available. Act fast... you'll never see 'em again!

45 RPM

	1	10
Star Trek "Passage to Maanv"	4.95	3.00
Star Trek "Robot Master"	4.95	3.00
Star Trek "Dinosaur Planet"	4.95	3.00
The Incredible Hulk at Bay	4.95	3.00
Robinson Crusoe	4.95	3.00
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Batman	4.95	3.00
Fantastic Four	4.95	3.00
Superman	4.95	3.00
Spider-Man "Mark of Man Wolf"	4.95	3.00
Planet of the Apes	4.95	3.00
Wonder Woman	4.95	3.00
Captain America	4.95	3.00
Spider-Man "The Invasion"	4.95	3.00
Space 1999	4.95	3.00
Frankenstein	4.95	3.00
Werewolf	4.95	3.00
The Man Thing	4.95	3.00

45 RPM

	1	10
In Vino Veritas (Star Trek)	4.95	3.95
The Human Factor (Star Trek)	4.95	3.95
The Time Stealer (Star Trek)	4.95	3.95
To Starve A Fleaver (Star Trak)	4.95	3.95
Six Million Dollar Man	4.95	3.95

33⅓ RPM

	1	10
Star Trek "Mirror For Futility"	6.95	4.95
Star Trek "Crier In Emptiness"	6.95	4.95
Wonder Woman	6.95	4.95
Superman "Alien Creatures"	6.95	4.95
Superman "The Best Cop"	6.95	4.95
Batman	6.95	4.95

Frankenstein Hologram

1 ... $4.95
10 ... 3.95

Looney Tunes 9 crd. promo

9 card set given away 2 years ago

$12.00

Promo Prisms

Spider-man II 1 $5.00; 10 ..... 4.00
Savage Dragon 1 $4.00; 10 ..... 3.00
Punisher 1 $5.00; 10 ..... 4.00
Silver Surfer 1 $4.00; 10 ..... 3.00

Star Trek Card Sets (FTCC)

Star Trek II 1982 ... 50.00
Star Trek III 1984 ... 60.00
Star Trek IV 1987 ..... 25.00

Joe Montana "Card Expo" Promo

1 ..... $6.95
10 ..... 4.95

Upper Deck Hero Sets

Jerry West 10 cd. 1 $18.00; 10 ..... $16.00
Ted Williams 10 cd. 1 $10.00; 10 ..... 9.00
Hank Aaron 10 cd. 1 $6.00; 10 ..... 5.00
Hank Aaron 9 cd. 1 $3.00; 10 ..... 2.00
Nolan Ryan 10 cd. 1 $5.00; 10 .... 4.00
Nolan Ryan 9 cd. 1 $4.00; 10 ..... 3.00
Joe Montana 10 cd. 1 $14.00; 10 ..... 13.00
Joe Montana 9 cd. 1 $16.00; 10 .. 5.00
Joe Namath 10 cd. 12.00
Joe Namath 9 cd. 1 $4.00; 10 ..... 3.00
Brett Hull (U.S.) 10 cd. 1 $15.00; 10 ..... 12.00
Brett Hull (F.) 1 cd. 1 $15.00; 10 . 12.00

Comic Ball II Holo Set (9)

1 ..... $7.00
10 ..... 6.00

Star Trek Panini Set 1989 w/Album (240)

$49.95

Star Trek "Heineken" Spock Ad

$14.95

Star Trek 1982 Monte Gum Set (100)

$99.95

Uncut Sheet 99.95

Deathwatch Hybrid Cards (7)

Tough to get

$69.95

Marvel 4 3-D Battle Card Spider-Man vs Venom

Only 2-3 per case

$30.00

Marvel Masterpiece Battle Card Set (5)

act faaast!

$40.00

Caterpillar "Tractor" Hologram Set (2)

$9.95

Flintstones NFL Hologram Set (3)

Yabba Dabba, outta here!

$14.95

Star Trek Masterpiece Promo Set (2)

1 .. $4.95
10 .. 3.95

Starlog "Star Trek" Hologram

Spock & Kirk

1 .. $6.95
10 .. 4.95

Corvette Hologram (Sledgehammer)

$4.95

American Bandstand Tin w/Hologram

1 .. $7.00
10 .. 3.95

Guilded Time Horse Hologram

$5.00

Star Trek 1967 Leaf Set

$1,500.00

You'll wait three more years to find it again.

Ultraverse Promo Set (5)

1 ... $6.95
10 ... 3.95

Milestone Promo Set (3)

1 ..... $4.95
10 ..... 3.95

Marvel 4 2099 Red Foil Subset (9)

$39.95

Star Trek 25th Anniv Promo Sheet

Very tough to find

$9.95

Deep Space 9 Promo Card 1

1 .. $3.00
10 .. 2.00

Aladdin Promo Set (2)

1 .. $4.95
10 .. 3.95

Star Trek 1 Card Set (1991)
Star Trek 2 Card Set (1991)
Star Trek Next Gen Card Set

$7.00 ea. Choice

1000 Babe Ruth Hologram Singles

Only 10¢ ea.

$100.00

Hot Shots Girl-Girl/Girls Factory Set w/2 Holograms

Zowie! Twice as much fun! Adults only!

$29.95

DC Bloodlines Promo Set (4)

1 ... $6.95
10 ... 4.95

X-Men 2 3-D Wolverine

Very few available

$40.00

Spy vs Spy Hologram Set (3)

Gold $14.95
Silver 9.95

Marvel Prizm Pog Set (5)

Spider-Man, Wolverine, Batman, Superman, Punisher

1 .. $4.95
10 .. 3.95

Star Trek 1976 Card Set w/Stickers

$295.00

Rules:

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Call to reserve
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The San Diego Comic Convention Committee would like to thank everyone who helped make the 24th annual Comic-Con a phenomenal success: the more than 3,000 professionals who attended, the publishers who provided programs and other support, the exhibitors, the hundreds of volunteers, the journalists who covered the event, the companies and individuals who donated items to the blood drive and the blood donors themselves, and most of all, the fans who attended!

See you next year for our big 25th celebration:

AUGUST 4–7, 1994
SAN DIEGO CONVENTION CENTER

Guests: Forrest J. Ackerman, Sergio Aragonés, Dave Dorman, Mark Evanier, June Foray, Rick Geary, Lurene Haines, Jack Kirby, John Pound, Trina Robbins, Scott Shaw!, Brinke Stevens, Dave Stevens, Jim Valentino, and many surprises still to be announced!

For more information, write to San Diego Comic-Con, P.O. Box 128458, San Diego, CA 92112 or call (619) 491-2475.
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BATMAN

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Adventure Comics 35 (MH)	NM	80	$1,760	Incredible Hulk 1	VFN	60	$1,650
Amazing Fantasy 15	FN	40	$2,200	Marvel Comics 1	VFN	60	$27,500
Amazing Spider-Man 1	FN	40	$2,100	More Fun Comics 52	R tG/VG	15	$3,575
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Batman 100	VFN	65	$1,430	Showcase 4	VG	25	$2,300
Batman 1	R G/VG	15	$5,500	Showcase 14	VFN	60	$1,430
Brave & the Bold 28	VFN	65	$2,750	Superboy 1	FN	45	$1,150
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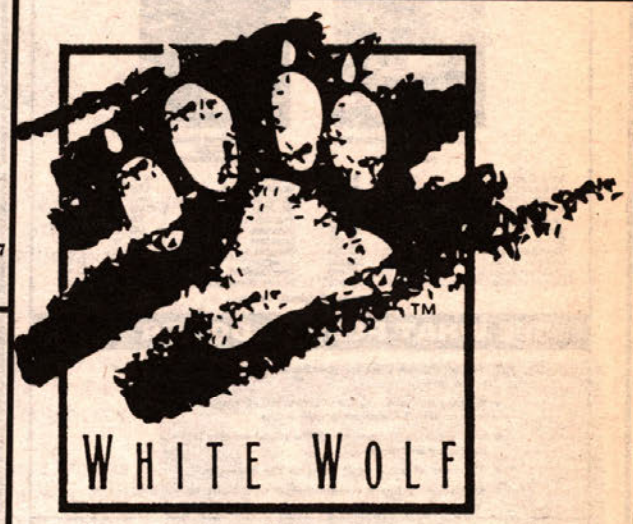

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IMAGE

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IMAGE

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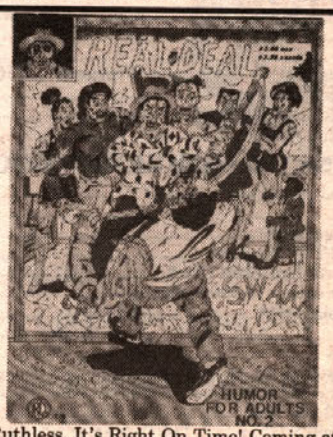

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VIDEO-FALL '93

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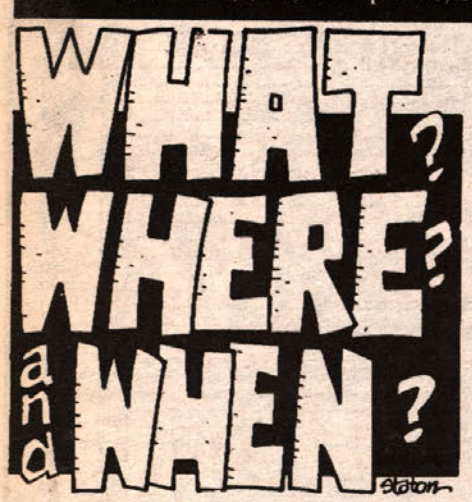

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Sep 24-26 AL, Auburn. Coins, Currency, Sports Card & Comic Book Show, Opelika Mall. US Hwy. 29 (near I-85), T: 45, F: $75., A: free. Ralph Clark, Rt. 1, Box 3454, Havana, FL 32333. PH: 904-539-5751.

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Sep 22 CA, Walnut. Every Wed. Nite Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse. 19465 E. Walnut Dr. S. (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150-8', F: $30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492.

Sep 22 CA, Riverside. The Main Event, Sampson-Buchanan Industrial Park. 12321 Sampson Ave., Unit R, 91 Fwy., Exit McKinley, right on McKinley, left on Sampson, SH: 5pm-10pm, T: 40, F: $15., A: free. Don Hughes, PH: 909-780-4555.

Sep 23 CA, Huntington Beach. Comic Book, Sports Card, Toys & Collectibles Show, Elks Lodge. 7711 Talbert Ave., Exit 405 Fwy. at Beach Blvd., S. to Talbert turn right, SH: 5pm-10pm, T: 45 6' & 8', F: $35.-$40., A: $1. Tabb Invest., David or Stevie, PH: 714-854-1991.

Sep 23-24 CA, San Leandro-Hayward. Comic Book & Sports Card Show, Bay Fair Mall. 248 Bayfair, (Hwy. 80 to Hwy. 580 E., Exit 150th Ave., R. on Fairmont Dr. to E. 14th), SH: 10am-9pm, T: 60, F: $35., A: free. Mike or Debbie Douglas, PH: 415-905-8860 or 952-6240.

Sep 24-26 CA, Rialto. Collectors Gallery Comic Book & Sports Card Show. 363 W. Valley Blvd., 10 Fwy., Exit Riverside North-Valley West, SH: Fri. 4pm-10pm, Sat. 9am-5pm, Sun. 10am-5pm, T: 100, F: $30., A: $2., under 10 free. Jerry O'Hara, 363 W. Valley Blvd., Rialto, CA 92376. PH: 909-820-4466 or 877-2377.

Sep 24-26 CA, San Jose. Comic Book & Collector Card Show, Maple Leaf Park Plaza Shopping Center. 1080 Saratoga Ave., S. from 280, SH: Fri. 5pm-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 40-8', F: $80., A: free. Jerry LeMiar, 1570 Branham, Ste. D, San Jose, CA 95118. PH: 408-265-6844.

Sep 24 CA, Millbrae. Friday Comic Book & Sports Card Show, Comfort Inn. 1390 El Camino Real, (Hwy. 101 Exit Millbrae Ave. W.), SH: 3pm-9pm, T: 15, F: $25., A: free. Mike or Debbie Douglas, PH: 415-905-8860 or 952-6240.

Sep 24-26 CA, San Jose. Merdian Comic Book & Sports Card Expo. 1712-H Merdian Ave., Merdian & Hamilton, SH: Fri. 5pm-9:30pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 20-8', F: $30.-$45., A: free. Mike O'Hare, 134 Jewell St., Santa Cruz, CA 95060. PH: 408-426-4220.

Sep 25 CA, Walnut. Every Sat. Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse. 19465 E. Walnut Dr. N. (Pomona Fwy. 60, Fairway Exit), SH: 10am-5pm, T: 150-8', F: $30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492.

Sep 25-26 CA, Riverside. The Main Event, Sampson-Buchanan Industrial Park. 12321 Sampson Ave., Unit R, 91 Fwy., Exit McKinley, right on McKinley, left on Sampson, SH: 10am-5pm, T: 40, F: $15., A: free. Don Hughes, PH: 909-780-4555.

Sep 25 CA, Pasadena. The Pasadena Card, Comic Book & Pin Show, Pasadena Center. 300 E. Green St., SH: 10am-5pm, T: 35, F: $35., A: free. Donna Arnott, PO Box 5386, Glendale, CA 91221. PH: 818-247-9775.

Sep 25 CA, Emeryville-Oakland. Comic Book & Card Show, Holiday Inn-Bay Bridge. 1800 Powell St, SH: 10am-4pm, T: 25-6', F: $40., A: $1., under 8 free. Al Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

Sep 25-26 CA, San Leandro-Hayward. Weekend Comic Book & Sports Card Show, Bay Fair Mall. 248 Bayfair, (Hwy. 80 to Hwy. 580 E., Exit 150th Ave., R. on Fairmont Dr. to E. 14th), SH: Sat. 10am-7pm, Sun. 11am-6pm, T: 100, F: $125., A: free. Mike or Debbie Douglas, PH: 415-905-8860 or 952-6240.

Sep 25-26 CA, Los Angeles. Glamourcon, Sheraton LAX Hotel. SH: Sat. 10am-7pm, Sun. 10am-5pm, A: $7., or $12. for 2 day pass. Bob Schultz, 14622 135th Ct. NE, Woodinville, WA 98072. PH: 206-821-1760.

Sep 26 CA, San Francisco. Bay Area Comics Convention, Masonic Auditorium. California at Taylor. COMex, PO Box 23342, Pleasant Hill, CA 94523. PH: 510-222-8663.

Sep 26 CA, Glendale. Southern CA Comic Book, Sports Card & Collectible Show, Civic Auditorium. 1401 N. Verdugo Rd., SH: 10am-4pm, T: 60, F: $50., A: $2.50, under 6 free. Dean Chen, 1315 Allen Ave., Glendale, CA 91201. PH: 818-842-1861.

Sep 26 CA, San Francisco. San Francis Con #7, Holiday Inn-Golden Gateway. 1500 Van Ness Ave., SH: 10am-4pm, T: 45-6', F: $50., A: $3., under 7 free, $1. off with ad. Al Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

Sep 28 CA, Buena Park. Comic Book, Sports Card, Toy & Collectibles Show, Holiday Inn. 7000 Beach Blvd., Intersection of 91 Fwy. & Beach Blvd. (near 5 Fwy.), SH: 5pm-10pm, T: 45-6' & 8', F: $35.-$40., A: $1. Tabb Investments, David or Stevie, PH: 714-253-7912.

Sep 28 CA, Sunnyvale. Every Tues. Comic Book & Sports Card Show, Mapletree Inn. 711 E. El Camino Real, (Hwy. 101 Exit Fairoaks S.), SH: 4pm-9pm, T: 15, F: $30., A: free. Mike or Debbie Douglas, PH: 415-905-8860 or 952-6240.

Sep 29 CA, Walnut. Every Wed. Nite Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse. 19465 E. Walnut Dr. S. (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150-8', F: $30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492.

Sep 29 CA, Riverside. The Main Event, Sampson-Buchanan Industrial Park. 12321 Sampson Ave., Unit R, 91 Fwy., Exit McKinley, right on McKinley, left on Sampson, SH: 5pm-10pm, T: 40, F: $15., A: free. Don Hughes, PH: 909-780-4555.

Sep 29 CA, San Bruno. Wednesday Comic Book & Sports Card Show, Marriott Courtyard Hotel. 1050 Bayhill Dr. & El Camino Real, (Hwy. 380 Exit El Camino S.), SH: 4pm-9pm, T: 20, F: $30., A: free. Mike or Debbie Douglas, PH: 415-905-8860 or 952-6240.

Oct 1-3 CA, Rialto. Collectors Gallery Comic Book & Sports Card Show. 363 W. Valley Blvd., 10 Fwy., Exit Riverside North-Valley West. SH: Fri. 4pm-10pm, Sat. 9am-5pm, Sun. 10am-5pm, T: 100, F: $30., A: $2., under 10 free. Jerry O'Hara, 363 W. Valley Blvd., Rialto, CA 92376. PH: 909-820-4466 or 877-2377.

Oct 1-3 CA, San Jose. Comic Book & Collector Card Show, Maple Leaf Park Plaza Shopping Center. 1080 Saratoga Ave., S. from 280, SH: Fri. 5pm-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 40-8', F: $80., A: free. Jerry LeMiar, 1570 Branham, Ste. D, San Jose, CA 95118. PH: 408-265-6844.

Oct 2 CA, Walnut. Every Sat. Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse. 19465 E. Walnut Dr. N. (Pomona Fwy. 60, Fairway Exit), SH: 10am-5pm, T: 150-8', F: $30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492.

Oct 2-3 CA, Riverside. The Main Event, 91 FWY. 12321 Sampson Ave., Unit R, (exit McKinley, right on McKinley, left on Sampson), SH: 10am-5pm, T: 40, F: $15., A: free. Don Hughes, PH: 909-780-4555.

Oct 2 CA, Emeryville-Oakland. Comic Book & Sports Card Show, Holiday Inn-Bay Bridge. 1800 Powell St., SH: 10am-4pm, T: 25-6', F: $40., A: $1., under 8 free. Al Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

Oct 2 CA, Pasadena. Comic Book, Cards & Collectibles Show, Pasadena Center. 300 E. Green St., SH: 10am-5pm, T: 35, F: $35., A: free. Donna Arnott, PO Box 5386, Glendale, CA 91221. PH: 818-247-9775.

Oct 3 CA, Foster City. Comic Book & Sports Card Show, Recreation Center-Main Hall. 650 Shello Blvd., Cross St., Hillsdale Blvd., SH: 9am-5pm, T: 50-8', F: $40. for 1, $75. for 2, A: $1.50, under 10 free. Marvin Anthony, PH: 415-572-0612.

Oct 3 CA, Stockton. Comic Book & BB Card Show. Stockton Inn-Joaquin Room. Hwy. 99 & Waterloo Rd., SH: 10am-4pm, T: 36-8' & 16', F: $50.-$90., A: $2., 10 & under free. Mike Blalock, 1125 Sheridan Wy., Stockton, CA 95207. PH: 209-948-0976 or 474-7362.

Oct 5 CA, Torrance. Comic Book, Sports Card, Toy & Collectibles Show, Cultural Arts Center. 3300 Civic Center Dr. (corner Torrance Blvd. & Madrona), SH: 5pm-10pm, T: 58-6' & 8', F: $35.-$40., A: $1. Tabb Investments, David or Stevie, PH: 714-253-7912.

Oct 6 CA, Walnut. Every Wed. Nite Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse. 19465 E. Walnut Dr. S. (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150-8', F: $30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492.

Oct 6 CA, Riverside. The Main Event, 91 FWY. 12321 Sampson Ave., Unit R (exit McKinley, right on McKinley, left on Sampson), SH: 5pm-10pm, T: 40, F: $15., A: free. Don Hughes, PH: 909-780-4555.

Oct 8-10 CA, Rialto. Collectors Gallery Comic Book & Sports Card Show. 363 W. Valley Blvd., 10 Fwy., Exit Riverside North-Valley West, SH: Fri. 4pm-10pm, Sat. 9am-5pm, Sun. 10am-5pm, T: 100, F: $30., A: $2., under 10 free. Jerry O'Hara, 363 W. Valley Blvd., Rialto, CA 92376. PH: 909-820-4466 or 877-2377.

Oct 8-10 CA, San Jose. Comic Book & Collector Card Show, Maple Leaf Park Plaza Shopping Center. 1080 Saratoga Ave., S. from 280, SH: Fri. 5pm-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 40-8', F: $80., A: free. Jerry LeMiar, 1570 Branham, Ste. D, San Jose, CA 95118. PH: 408-265-6844.

Oct 9 CA, Walnut. Every Sat. Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse. 19465 E. Walnut Dr. N. (Pomona Fwy. 60, Fairway Exit), SH: 10am-5pm, T: 150-8', F: $30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492.

Oct 9-10 CA, Riverside. The Main Event, 91 FWY. 12321 Sampson Ave., Unit R, (exit McKinley, right on McKinley, left on Sampson), SH: 10am-5pm, T: 40, F: $15., A: free. Don Hughes, PH: 909-780-4555.

Oct 9 CA, El Sobrante. Comic Book & Sports Card Show, Elks Club. 3931 San Pablo Dam Rd., SH: 9am-5pm, T: 30-6' & 8', F: $45.-$55., A: $2., over 6 years. C. J. Boyd Co., Rocky Rousseau, 2220 Pear St., Pinole, CA 94564. PH: 510-724-2088 or 741-7757.

Oct 9-10 CA, Cupertino. Comic Book & Sports Card Show, Vallco Fashion Mall. Hwy. 280 & Wolfe Rd., SH: mall hours, T: 80-8', F: $125., A: free. 7th Inning Stretch, Kirk White, 38250 F Glenmoor Dr., Fremont, CA 94536. PH: 510-795-6610 or 797-7759.

Oct 9 CA, North Hollywood. The Valley Comic Book, Cards & Collectibles Show, Beverly Garland Hotel. 4222 Vineland Ave., SH: 10am-5pm, T: 40, F: $40., A: $1. Donna Arnott. PO Box 5386, Glendale, CA 91221. PH: 818-247-9775.

Oct 10 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Center. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 1802 W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Oct 10 CA, San Francisco. Comic Book & Sports Card Show, Quality Hotel (formerly Cathedral Hill Hotel). 1101 Van Ness Ave., SH: 10am-4pm, T: 40-80 6', F: $50.-$60., A: $1., under 8 free. Al Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

Oct 13 CA, Walnut. Every Wed. Nite Comic Book, BB Card, McDonald's & Racing Collectables Show, Frank & Son Warehouse. 19465 E. Walnut Dr. S. (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150-8', F: $30., A: free. Frank or Jim, 19465 E. Walnut Dr. N., Walnut, CA 91789. PH: 909-594-7492.

Oct 13 CA, Torrance-South Bay. Comic Book, Sports Card-Pins Collectible Show, Torrance Del Amo Holiday Inn. 21333 Hawthorne Blvd. (across from Del Amo Shopping Ctr.), SH: 5pm-10pm, T: 52-6' & 8', F: $40.-$45., A: $1. Ed Biegel, PO Box 25443, Los Angeles, CA 90025. PH: 213-272-7593.

Oct 13 CA, Riverside. The Main Event, 91 FWY. 12321 Sampson Ave., Unit R (exit McKinley, right on McKinley, left on Sampson), SH: 5pm-10pm, T: 40, F: $15., A: free. Don Hughes, PH: 909-780-4555.

Oct 14 CA, Buena Park. Comic Book, Sports Card, Toy & Collectibles Show, Holiday Inn. 7000 Beach Blvd., Intersection of 91 Fwy. & Beach Blvd. (near 5 Fwy.), SH: 5pm-10pm, T: 45-6' & 8', F: $35.-$40., A: $1. Tabb Investments, David or Stevie, PH: 714-253-7912.

Oct 15-17 CA, Rialto. Collectors Gallery Comic Book & Sports Card Show. 363 W. Valley Blvd., 10 Fwy., Exit Riverside North-Valley West, SH: Fri. 4pm-10pm, Sat. 9am-5pm, Sun. 10am-5pm, T: 100, F: $30., A: $2., under 10 free. Jerry O'Hara, 363 W. Valley Blvd., Rialto, CA 92376. PH: 909-820-4466 or 877-2377.

Oct 15-17 CA, San Jose. Comic Book & Collector Card Show, Maple Leaf Park Plaza Shopping Center. 1080 Saratoga Ave., S. from 280, SH: Fri. 5pm-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 40-8', F: $80., A: free. Jerry LeMiar, 1570 Branham, Ste. D, San Jose, CA 95118. PH: 408-265-6844.

COLORADO

Oct 3 CO, Denver. Comic Book Show, Holiday Inn Airport. I-70, Exit 278. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Oct 9-10 CO, Denver. Baby Boomerama 50's Thru 70's Collectors Show & Festival, Holiday Inn Trade Center. I-70 at Chambers Rd., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 250, F: $100. booth, A: $3. Atomic Antiques & Collectibles, 212 S. Broadway, Denver, CO 80209. PH: 303-722-0530.

CONNECTICUT

Sep 25 CT, Meriden. Comic Book & Sports Card Convention, Days Inn. 900 E. Main St., SH: 10am-4pm, T: 6' & 8', F: $30.-$40., A: $2., $1. with flyer. Mike Wimbish, PH: 203-242-1189.

Sep 25 CT, Darien. Comic Book Show, Comfort Inn. Rt. 95 Exit 10, SH: 10am-4pm, T: 40, F: $60., A: $3., under 5 free. Prime Event Promos, J. DeFelice, 4173 Main St., Ste. 194, Bridgeport, CT 06606. PH: 203-331-4345 or 617-923-3082.

Sep 26 CT, Wallingford. BB Card, Comic Book & Coin Mania, Stillwood Inn. 1074 S. Colony Rd., Rt. 5, Exit 13 off I-91 take right, SH: 9:30am-3:30pm, T: 58, F: $45., A: 99 cents. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT

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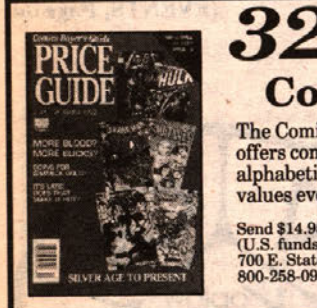
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EVENTS
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06460. PH: 203-874-3545. FAX: 203-876-8427.

Sep 26 CT, Darien. Comic Book & Non-Sports Card Show, Comfort Inn. Ledge Rd., Exit 10 off Rt. 95, SH: 10am-4pm, T: 40-6', F: $60. for 1, $50. for 2nd table, A: $2.50. under 5 free. Prime Event Promos., John DeFelice, 4173 Main St., Ste. 194, Bridgeport, CT 06606. PH: 203-331-4345 or 617-923-3082.

Sep 26 CT, Waterbury. Comic Book & BB Card Show, Sheraton Inn. 3580 E. Main St., I-84 East Exit 25A, West Exit 26, SH: 10am-4pm, T: 6', F: $40., A: $2., $1. with flyer. Mike Wimbish, PH: 203-242-1189 (info.) or 598-0405 (card dealers).

Oct 1 CT, North Haven. Comic Book & Sports Card Show, Holiday Inn. 201 Washington Ave., Exit 12 off I-91, SH: 6pm-10pm, T: 30-6' & 8', F: $40.-$50., A: $2. adults, $1. children under 10. F&N Promos., Frank Dimico, PO Box 866, Cheshire, CT 06410. PH: 203-250-1594 or Nasir Shaiki, PH: 203-734-3959.

Oct 3 CT, Stratford. Comic Book & Sports Card Show, Ramada Inn. Exit 30 off I-95, SH: 9:30am-4pm, T: 50-8', F: $75., A: $3. adults, 99 cents under 12. CT's Premier Show, Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Oct 3 CT, Norwich. 16th Fall Comic Book & BB Card Show, Ramada Hotel. Rt. 82, Exit 80 off I-395, SH: 9am-4pm, T: 65-6' & 8', F: $40., A: free. Larry Rice, 69, Rt. 82, Oakdale, CT 06370. PH: 203-887-2689.

Oct 9 CT, Naugatuck. Baseball Card & Comic Book Show, Elk's Lodge #967. Rubber Ave., SH: 9am-3pm, T: 50-8', F: $35., A: free. Tom Bryk, PO Box 1056, Naugatuck, CT 06770. PH: 203-723-9289.

Oct 10 CT, Danbury. Sports Card, Comic Book, Non-Sports & Racing Show, Hilton Towers. 18 Old Ridgebury Rd. (Exit 2 off I-84), SH: 10am-4pm, T: 57-8', F: $55., A: $2. Donald Ellis, PO Box 8200, New Fairfield, CT 06812. PH: 203-746-7531.

Oct 10 CT, Milford. BB Card & Comic Book Mania, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95, SH: 9:30am-3:30pm, T: 60, F: $50., A: $2. adults, $1. children under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545. FAX: 203-876-8427.

Oct 10 CT, Newington. The Greater Hartford Comic Con, Sphinx Temple. Berlin Tpke. (next to Grantmoor Motor Inn), SH: 11am-5pm, F: $50., A: $2. Art Massa, PH: 203-666-5862 or George Fietkiewicz, PH: 203-589-3003.

Oct 15 CT, Stratford. Premier Comic Book & Sports Card Show, Ramada Inn. Exit 30 off I-95, SH: 6pm-10pm, T: 30-8', F: $50., A: free, Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

DELAWARE

Sep 26 DE, Newark. Sports Card & Comic Book Show, Holiday Inn. Rts. I-95 & 273, Exit 3, SH: 10am-4pm, T: 30, F: sold out, A: $1. Kenny Man Cards, Ken Condiff, PH: 302-737-3332 eves.

WASHINGTON D.C.

Sep 25 DC, Washington. Comic Book Show, Armory Place. 925 Wayne Ave. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Sep 26 DC, Washington. Comic Book Show, Potomac Inn. I-270, Exit 8 at 3 Research Ct. (formerly Sheraton). Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

FLORIDA

Sep 25-26 FL, Orlando. 21st Annual OrlandoCon Comic Art Convention, Clarion Plaza Hotel. 9700 International Dr. (adjacent to Orange County Conv. Ctr.), T: 60, F: sold out, A: $5. Sun., $6. both days. Mike Kott, PO Box 1516, Longwood, FL 32750. PH: 407-831-8344. FAX: 407-332-0142.

Sep 25 FL, Ocala. First Ocala Paper Collectible Extravaganza, Holiday Inn West. S.R. 40 & I-75, SH: 9am-4pm, T: 6' & 8', F: $25.-$30., A: $1., children 10 & under free. Charlie Cook, PO Box 2403, Ocala, FL 36678, PH: 904-732-4827. J. S. Castleberry, PH: 904-687-2318.

Sep 25 FL, Jacksonville. Comic Book Show, Holiday Inn Airport. I-95 at Airport Rd. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Sep 25-26 FL, Tampa. Comic Book & Sports Card Convention, Factory Outlet Mall Fairgrounds. Exit 4 off I-4, SH: Sat. 10am-9pm, Sun. 10am-5pm. Tim Gordon, PH: 813-978-0728.

Sep 26 FL, North Fort Myers. Sports Card & Comic Book Show, Robert E. Lee (Best Western). 13021 N. Cleveland Ave., SH: 9am-5pm, T: 25-8', F: $50., A: free. Gail Palmer, 1417 SE 23rd St., Cape Coral, FL 33990. PH: 813-772-0254. Marge Honkanen, PH: 813-574-7731.

Sep 26 FL, Miami. Comic Book Conv., Crown Sterling Suites. Miami Int'l. Airport, SH: 11am-5pm, A: $3. Great Eastern Conventions, F. Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. 908-788-6845.

Sep 26 FL, Orlando. Comic Book & Sports Card Show, Holiday Inn-Universal Studios. Kirkman Rd., SH: 10am-4pm, T: 30-8', F: $35. for 1, $65. for 2, A: $1. Sundrenched Promos., George Smith, PO Box 560423, Montverde, FL 34756. PH: 407-469-3759 or 239-1892.

Oct 2-3 FL, Fort Lauderdale. Comic Book & Sports Card Show, Coral Ridge Mall. 3200 North Federal Hwy. (US 1), SH: Sat. 10am-7pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Camel Konsultants, Jerry Pepper, 14250 SW 62 St., Suite 406, Miami, FL 33183. PH: 305-386-4099 or 800-758-7976.

Oct 2 FL, Tampa. Comic Book Show, Ramada Resort Busch Gardens. I-275 at 820 E. Busch Blvd. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Oct 2 FL, Sarasota. Comic Book & BB Card Show, Holiday Inn. 7150 N. Tamiami Trail, SH: 9am-5pm, T: 34-8', F: $50., A: free. Les Roth, PO Box 272438, Tampa, FL 33688. PH: 813-962-6783 or 904-795-0122.

Oct 2-3 FL, Pompano Beach. Fall Comic Book, Card & Collectible Show. Festival Flea Market. 2900 W. Sample Rd., SH: 9:30am-5pm, T: 60, F: $70., A: free. Landstar Promos., Paul C. Kopp, 4419 W. Hillsboro Blvd., Ste. #220, Coconut Creek, FL 33073. PH: 305-360-9477.

Oct 3 FL, Orlando. Comic Book Show, Holiday Inn Airport. Rt. 436 & Beeline Expwy. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Oct 8-10 FL, Lakeland. 15th Semi-Annual Collectorama Show, Civic Center-Sikes Hall. 700 W. Lemon St., SH: Fri. & Sat. 10am-7pm, Sun. 10am-6pm. Edward Kuszmar, 19 E. Palmetto Park Rd., Boca Raton, FL 33432. PH: 407-368-7422 or Nick Hauser, PH: 813-647-2052.

Oct 9 FL, Brooksville-Spring Hill. Comic Book & Sports Card Show, National Guard Armory. Spring Hill Dr., West of US 41, SH: 10am-4pm, T: 40-8', F: $40. for 1, $75. for 2, A: free. Joe Levine, 10022 Dunkirk Rd., Spring Hill, FL 34608. PH: 904-688-5644 or 688-5707.

Oct 10 FL, Jacksonville. Jubilee's Comic Book Convention, Holiday Inn. 9150 Baymeadows Rd., Exit 100 off I-95, SH: 10am-4pm, F: $60. Jubilee Ent. 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Oct 10 FL, Miami. Comic Book Show, Holiday Inn Coral Gables. 2051 LeJeune Rd. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Oct 15-17 FL, Bradenton. Sports Card & Comic Book Show, DeSoto Square. US 41 & Cortez Rd. W., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5:30pm, T: 50-8', F: $115. for 1, $200. for 2, A: free. W.R. George, 6012 Pine Tree Dr., Bradenton, FL 34202. PH: 813-755-0350.

GEORGIA

Sep 24-26 GA, Lilburn. Comic Book Show, Lilburn Crossing Shopping Center. 4230 Hwy. 29, (corner of Beaver Ruin & Hwy 29), SH: Fri. 4pm-9pm, Sat. 10am-7pm, Sun. 11am-6pm, T: 20, F: $60., A: $1., under 6 free. PT Show Inc., David Bradford, 4230 Hwy. 29, Lilburn, GA 30247. PH: 404-923-5557 or 923-5150 or FAX: 404-381-1022.

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Sep 26 GA, Atlanta. Comic Book Show, Holiday Inn Buckhead. 3340 Peachtree Rd. NE. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.
Oct 1-3 GA, Lilburn. Comic Book Show, Lilburn Crossing Shopping Center. 4230 Hwy. 29, (corner of Beaver Ruin & Hwy. 29), SH: Fri. 4pm-9pm, Sat. 10am-7pm, Sun. 11am-6pm, T: 20, F: $60., A: $1., under 6 free. PT Show Inc., David Bradford, 4230 Hwy. 29, Lilburn, GA 30247. PH: 404-923-5557 or 923-5150 or FAX: 404-381-1022.
Oct 3 GA, Atlanta. Comic Book Conv., Radisson Hotel. Courtland & Int'l. Blvd., SH: 10am-4pm, A: $3.25. Great Eastern Conventions, F. Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. 908-788-6845.
Oct 8-10 GA, Lilburn. Comic Book Show, Lilburn Crossing Shopping Center. 4230 Hwy. 29, (corner of Beaver Ruin & Hwy. 29), SH: Fri. 4pm-9pm, Sat. 10am-7pm, Sun. 11am-6pm, T: 20, F: $60., A: $1., under 6 free. PT Show Inc., David Bradford, 4230 Hwy. 29, Lilburn, GA 30247. PH: 404-923-5557 or 923-5150 or FAX: 404-381-1022.
Oct 9 GA, Savannah. Jubilee's Comic Book Convention, Ramada Inn (Airport). Govenor Trevlin Dr., I-95, Exit 18, SH: 10am-4pm, F: $45. Jubilee Ent. 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.
Oct 9 GA, Columbus. Comic Book, Sports Card & Coin Show, Fort Benning Officer Club. Off Dixie Rd., SH: 10am-4:30pm, T: 25-8', F: $20., A: free. Donnie Hall, 23 Gibbs Dr., Phenix City, AL 36869. PH: 205-855-2356 or 706-545-4552.
Oct 15-17 GA, Lilburn. Comic Book Show, Lilburn Crossing Shopping Center. 4230 Hwy. 29, (corner of Beaver Ruin & Hwy. 29), SH: Fri. 4pm-9pm, Sat. 10am-7pm, Sun. 11am-6pm, T: 20, F: $60., A: $1., under 6 free. PT Show Inc., David Bradford, 4230 Hwy. 29, Lilburn, GA 30247. PH: 404-923-5557 or 923-5150 or FAX: 404-381-1022.

HAWAII

Sep 26 HI, Honolulu. Comics Only Show, Ala Moana Hotel. 410 Atkinson Dr., SH: 8:45am-3:15pm, T: 13, F: $75., A: 99 cents. Derrick Mar, 2101 Nuuanu Ave. #705, Honolulu, HI 96817. PH: 808-543-0431.
Oct 10 HI, Honolulu. Comics Only Show, Ala Moana Hotel. 410 Atkinson Dr., SH: 8:45am-3:15pm, T: 13, F: $75., A: 99 cents. Derrick Mar, 2101 Nuuanu Ave. #705, Honolulu, HI 96817. PH: 808-543-0431.

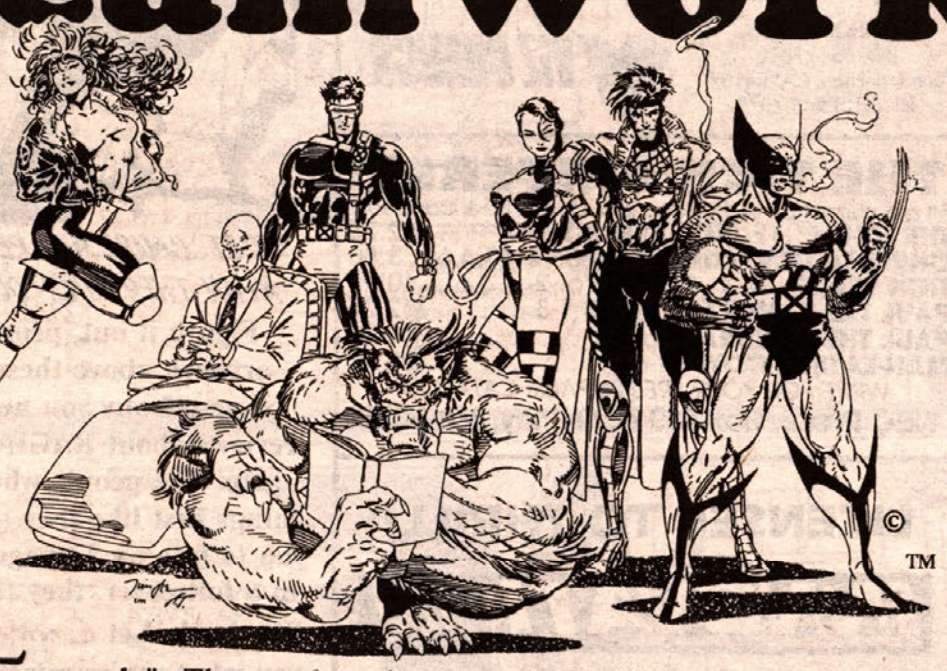
IDAHO

ILLINOIS

Sep 22 IL, Lincolnwood. Comic Book & Sports Card Show, Radisson Hotel. 4500 W. Touhy Ave. (2 blks. E. of Edens Hwy.), SH: 6pm-10pm, T: 35-8', F: $25., A: $1., under 8 free. Irv or Char Alexander, 8433 Keystone, Skokie, IL 60076. PH: 708-677-7984.
Sep 24-25 IL, Chicago-Melrose Park. Sports Memorabilia Card & Comic Book Show, Melrose Park Sports Club. 1000 N. 25th Ave. (2 blks. N. of Lake St.), SH: Fri. 6pm-10pm, Sat. 9:30am-3pm, T: 80, F: $50. for 1, $90. for 2, A: $1., under 6 free. Triple Play Productions, PH: 312-625-5252.
Sep 25 IL, Hillside. Comic Book, Sports Card & Non-Sports Card Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-3pm, T: 72, F: $30., A: $1. Extra Innings, Inc., 401 Ogden Ave., Downers Grove, IL 60515. PH: 708-960-4700.
Sep 25 IL, Chicago. Comic Book & Card Show, St. Pascal School Gym. 6143 W. Irving Park Rd., SH: 10am-4pm, T: 36-8', F: $25., A: $1. Jim Marino, 6128 W. Warwick, Chicago, IL 60634. PH: 312-282-5324 or Ken Predovic, PH: 312-736-8806.
Sep 25-26 IL, Matteson. Sports Card Show, Lincoln Square Mall. Rt. 30 & I-57, SH: mall hrs., T: 75-8', F: $55., A: free. Midwest Shows, PO Box 677, Oak Lawn, IL 60454. PH: 312-666-9500.
Sep 26 IL, Lombard. RELAXON Comic Book & Collectors Show, Veterans Memorial Hall. 635 N. Parker Dr., SH: 9am-3pm, A: $1. Mike Franklin, PH: 708-888-1949.
Sep 26 IL, Orland Park. Comic Book & Sports Card Show, Civic Center. 147th St., (1 blk. W. of La Grange Rd.), SH: 9am-3pm, T: 60-6', F: $28., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.
Sep 26 IL, Matteson. "Old Is Gold" Comic Book & Sports Card Show, Holiday Inn. I-57 & Rt. 30, SH: 5pm-9pm, T: 6' & 8', F: $25.-$30., A: $1. Gary Norman, PO Box 148, Mossmoor, IL 60422. PH: 708-957-4908.
Sep 26 IL, Mundelein. Comic Book & Sports Card Show, Holiday Inn. Rts. 45 & 83, SH: 9am-4pm, T: 30, F: $20., A: free. Ron Raye, 325 Jeanette, MUndelein, IL 60060. PH: 708-566-5458.
Sep 26 IL, Wheaton. 1st & 10th Comic Book & Sports Card Show, Dupage Co. Fairgrounds. Manchester & County Farm, SH: 10am-4pm, T: 100-8', F: $25., A: free. Jim or Debbie Sanders, 1594 Fairway Dr. #201, Naperville, IL 60563. PH: 708-369-0387.
Sep 26 IL, Willowbrook. Comic Book, Sports Card, Coin & Stamp Show, Holiday Inn. 7800 Kingery Hwy. (Rt. 83 N. of I-55), SH: 9am-3pm, T: 70-6' & 8', F: $25.-$35., A: free. O'Malley Ent., Bill O'Malley, PO Box 507, Harvard, IL 60033. PH: 815-943-0140.
Sep 26 IL, Bloomington-Normal. Central IL Comic Book Convention, Signature Inn. 101 S. Veterans Pky., SH: 10am-4pm, A: free. John, PH: 217-422-9414.
Sep 26 IL, Aurora. R & C Comic Book & Sports Card Show, Best Western. 1/4 mi. N. of I-88 on Farnsworth, SH: 10am-3pm, A: $1. Harry Rothaug, PH: 708-553-1374 or Jeff Chesnutt, PH: 708-870-0825.
Oct 2 IL, North Chicago. Comic Book & Sports Card Show, North Chicago Inn. 2315 Greenbay Rd., SH: 10am-3pm, T: 30, F: $25. (in advance), A: $1. Jim Libasci, 24 Baldwin Ave., Waukegan, IL 60085. PH: 708-336-9963 after 4:30.
Oct 2 IL, Glen Ellyn. Comic Book, Sports Card & Non-Sports Card Show, Holiday Inn. 1250 Roosevelt Rd., SH: 9am-2:30pm, T: 33, F: $30., A: free. Extra Innings, Fred Bonanno, 605 W. Ogden Ave., Downers Grove, IL 60515. PH: 708-960-4700.
Oct 3 IL, Oak Lawn. Comic Book & Sports Card Show, Fatima K of C. 5830 W. 95th St., SH: 9am-3pm, T: 32, F: $25., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.
Oct 3 IL, Gurnee. Card & Comic Book Show, American Legion. Rt. 132 (one half blk. east of Rt. 21), SH: 9am-4pm, T: 30, F: $20., A: free. Ron Raye, 325 Jeanette, Mundelein, IL 60060. PH: 708-566-5458.
Oct 3 IL, Homewood. "Old Is Gold" Comic Book & Sports Card Show, Best Western. 17400 S. Halsted, Exit S. off I-80, 294, SH: 5pm-9pm, F: $25., A: $1. Gary Norman, PO Box 148, Flossmoor, IL 60422. PH: 708-957-4908.
Oct 3 IL, Crystal Lake. Instant Replay Comic Book & Sports Card Show, Holiday Inn. Rt. 31 & Three Oaks Rd. (2 mi. S. of Rt. 176), SH: 10am-3pm, T: 45-8', F: $30., A: $1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-309-8204 or 567-9543.
Oct 3 IL, Rolling Meadows. Woodfield Comic Book, Sports Card, Coin & Stamp Show, Holiday Inn. 3405 Algonquin Rd. (Rt. 62 E. of Rt. 53), SH: 9am-3pm, T: 100-6' & 8', F: $25.-$35., A: free. O'Malley Ent., Bill O'Malley, PO Box 507, Harvard, IL 60033. PH: 815-943-0140.
Oct 6 IL, Lincolnwood. Comic Book & Sports Card Show, Radisson Hotel. 4500 W. Touhy Ave. (2 blks. E. of Edens Hwy.), SH: 6pm-10pm, T: 35-8', F: $25., A: $1., under 8 free. Irv or Char Alexander, 8433 Keystone, Skokie, IL 60076. PH: 708-677-7984.
Oct 7 IL, Rolling Meadows. Woodfield Comic Book, Sports Card, Coin & Stamp Show, Holiday Inn. 3405 Algonquin Rd. (Rt. 62 E. of Rt. 53), SH: 9am-3pm, T: 100-6' & 8', F: $25.-$35., A: free. O'Malley Ent., Bill O'Malley, PO Box 507, Harvard, IL 60033. PH: 815-943-0140.
Oct 8-10 IL, Rosemont. 5th Annual Chicago Sun-Times, Sports Card, Comic Book & Movie Autograph Convention, O'Hare Expo Center. 5555 N. River Rd. (across from Hyatt O'Hare), SH: Fri. 5pm-9:30pm, Sat. 9:30am-5pm, Sun. 9:30am-4pm, T: 300, F: $195., A: $5., under 7 free. Sports News Productions, George Johnson, 1189 Regency Dr., Schaumburg, IL 60193. PH: 708-980-1975.
Oct 8-10 IL, St. Charles. Comic Book & Sports Card Show, Charlestowne Mall. 3800 E. Main St., SH: Fri. 10am-9pm, Sat. 10am-6pm, Sun. 11am-5pm, T: 130, F: $115. (3 days), A: free. Vic Anderson, PO Box 7083, Elgin, IL 60121. PH: 708-888-1891.
Oct 10 IL, Springfield. Sports Card & Comic Book Show, Holiday Inn-South. 625 E. St. Joseph St., SH: 9am-4pm, T: 70-6', F: $25., A: free. Bob Schroeder. Rt. 1, Box 132, Shobonier, IL 62885. PH: 618-349-8348.
Oct 10 IL, Joliet. ConQuest Comic Book Show, K of C Hall. W. Jefferson St., SH: 10am-3pm, A: $1. Randy's Collectible Comics, PO Box 98, Lockport, IL 60441. PH: 708-301-8593.
Oct 10 IL, Peoria. Monthly Sports Card & Comic Book Show, Ramada Inn-East. Main St., SH: 10am-3pm, T: 30-8', F: $30., A: $1. Home Run Alley, Bill Kinzer, 102 S. Park St., Altona, IL 61414. PH: 217-245-0990 or Tom Unger, PH: 309-484-2144.
Oct 10 IL, Matteson. "Old Is Gold" Comic Book & Sports Card Show, Holiday Inn. I-57 & Rt. 30, SH: 5pm-9pm, T: 28-6' & 8', F: $25.-$30., A: $1. Gary Norman, PO Box 148, Flossmoor, IL 60422. PH: 708-957-4908.
Oct 10 IL, Crystal Lake. Instant Replay Comic Book & Sports

(EVENTS, Page 74)

Teamwork



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Justice League Task Force, Namor

Murphy Anderson
Silver Age Great!, Mystery in Space

Timothy Bradstreet
Hawkman, the Vampire

Dave Campiti
Dark Shadows, Beauty & the Beast

Brent Carpenter
Tekq and UN Force

Guy Davis
Baker Street, Sandman Mystery Theatre

Tim Dzon
Avengers/West Coast

Franchesco
Green Lantern Corps Quarterly

Steve Gerber
Howard the Duck, Foolkiller, Sludge

Mike Gold
DC Comics Editor, Editor of Shaman's Tears

Steven D. Grant
Punisher Mini-Series, Legends of the Dark Night

Mike Grell
Shaman's Tears, Green Arrow, Warlord

Gene Ha
Green Lantern

Everette Hartsoe
Razor

Tony Isabella
Satan Six, Star Trek

Bob Ingersoll
Star Trek, Vigilante, Quantum Leap

Todd Johnson
Tribe

Mike Kazaleh
Artist of Ren & Stimpy

Hannibal King
Cain, Harris Comics

Dan Lawlis
Hulk Annual, Dr. Strange

Steve Leiber
Hawkman Annual #1, Twilight Zone

Diana Light
Lost in Space, On A Pale Horse

Joe Linsner
Cry for Dawn

Vince Locke
Sandman

Bill Loebs
The Maxx, Wonder Woman

Dan Mishkin
Blue Devil, AD&D

Joe Monks
Cry for Dawn

Jason Moore
The Realm, The Dead

Mark Moretti
Eternal Warrior, Ninjak

Graham Nolan
Detective Comics, Vengance of Bane

Jim O'Barr
Crow

Mike Okamoto
Lost in Space, On A Pale Horse

George Perez
Teen Titans, Infinity Guantlet

David Quinn
Faust, Cain & Dr. Strange

P. Craig Russell
Sandman #50

Fred Schiller
Spider-Man Annual, Speed Racer

Julius Schwartz
DC Comics Silver Age Editor

Bart Sears
Eclipso, X-O Manowar, Turok

Dave Sim
Cerebus

Larry Stroman
Tribe, X-Factor

Kevin Van Hook
Blooshot, Solar & Eternal Warrior

Tim Vigil
Faust, Grips

Stan Woch
Swamp Thing, Doom Patrol, Black Orchid

Randy Zimmerman
The New Breed, The Realm

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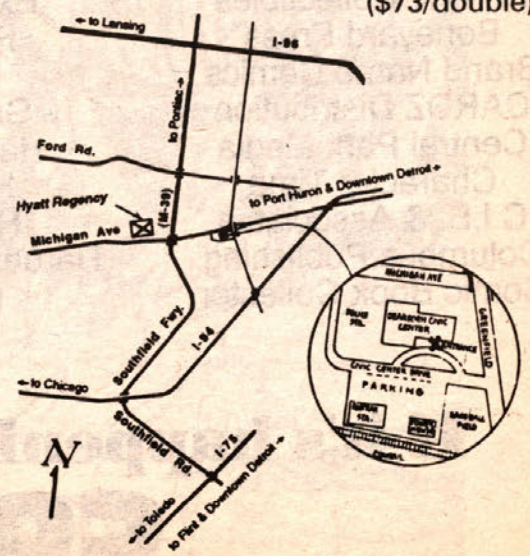

- ☐ **Sneak Previews**
- ☐ **Art Contest**
  - *3 Age Categories*
  - *Entries Accepted Before Noon, Sunday*
- ☐ **Door Prizes**
- ☐ **Animation Room**
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- *Comics Retailer* editor Don Butler hosts a panel of representatives of the most important comics publishers in the industry. Your chance to hear their opinions on the state of comics today, and their views on its future
- Keynote speaker **JEFF SLUTSKY** noted author and business consultant will provide advice on innovative methods on improving your business. All attendees receive a copy of Jeff's book **Streetfighting**!

(Jeff Slutsky appears courtesy of Marvel Comics)

COMICFEST Expo '93 Schedule

Wednesday, October 6, 1993

9:00 AM Opening remarks
9:15 AM **Jeff Slutsky**- Confessions of a Streetfighter
10:00 AM Coffee Break
10:15 AM **Retailer panel**: Communication with Customers
11:15 AM **Retailer panel**: Advertising and Promotion
12:00 PM **Publishers Panel**
1:00 PM **Retailer Luncheon** Sponsored by Marvel Comics
2:30 PM Exhibit hall open till 6:30 PM

Thursday, October 7, 1993

10:00 AM Exhibit hall open till 4:00 PM

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THE PHILADELPHIA CIVIC CENTER is located in central Philadelphia, right off I-76, The Schuylkill Expressway. Easily accessible by car, train or plane, the Civic Center is only a few blocks from the 30th St Amtrak Station. It's close to center city hotels and a short cab or train ride from the airport and minutes from I-95. Ample parking is available at the Civic Center and at nearby facilities for all attendees. Philadelphia's public transit system makes the Civic Center within reach of most of the city.

HOTEL and TRAVEL- Philadelphia's largest travel agency, Rosenbluth Travel, is providing discount travel and accomodations packages for COMICFEST '93. Call them at **(800) 637-7394** for information on the many special rates for attendees at COMICFEST '93!

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EVENTS
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Card Show, Holiday Inn. Rt. 31 & Three Oaks Rd. (2 mi. S. of Rt. 176), SH: 10am-3pm, T: 45-8', F: $30., A: $1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH: 708-309-8204 or 567-9543.

Oct 10 IL, Oak Lawn. Comic Book Show, Oak Lawn Pavilion. 9401 S. Oak Park Ave., SH: 10am-4pm, T: 99-8', F: $20., A: $1. Midwest Shows, 8749 S. Harlem Ave. #197, Bridgeview, IL 60455. PH: 312-666-9500.

Oct 10 IL, Carol Stream. DuPage Comic Book, Sports Card, Stamp & Coin Show, Holiday Inn. 150 S. Gary (S. of North Ave., Rt. 64), SH: 10am-4pm, T: 65-6' & 8', F: $25.-$35., A: free. O'Malley Ent., Bill O'Malley, PO Box 507, Harvard, IL 60033. PH: 815-943-0140.

INDIANA

Sep 24 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln, SH: 6pm-9:30pm, T: 16-6', F: $15. for 2, A: free. Kitty Masek, Recreation Dir., 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 (8am-10pm).

Sep 25 IN, Indianapolis. Jubilee's Comic Book Convention, Holiday Inn (East). 6990 E. 21st St. (off I-70), SH: 10am-4pm, F: $60. Jubilee Ent. 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Sep 25 IN, Bloomington. Premier Comic Book, Card & Coin Show, University Inn. 2601 N. Walnut. SH: 10am-4:30pm, T: 30, F: $35. Barbara or Harold Parker, 1028 Virginia Ave., Indianapolis, IN 46203. PH: 317-631-7009 (before 6) or 342-5861 (after 6).

Sep 25-26 IN, Kokomo. Comic Book, Sports Card & Toy Show, Mall. US 31, SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 60, F: $60. for 1, $100. for 2, A: free. Sportsworld Promos., Jim Gambrel, 114 W. 7th St., Peru, IN 46970. PH: 317-472-7921.

Sep 25-26 IN, Merrillville. Comic Book, Ballcard, Coin, Stamp & Star Trek Show, Century Consumer Mall. US 30 at Broadway, SH: Sat. 10am-5pm, Sun. 11am-5pm, T: 60-70, F: $75., A: free. Gene F. Haberstich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).

Sep 25-26 IN, Roseland. Comic Book & Sports Card Show, Community Bldg. 200 Independence, SH: 10am-5pm, T: 7-8', F: $30., A: free. Roseland PD & RCA, Capt. William Ashley, 200 Independence Dr., Roseland, IN 46637. PH: 219-272-6241 or 272-6485.

Oct 3 IN, Fort Wayne. Premier Comic Book, Sports Card & Racing Show, Ramada Inn. I-69, Exit 105A, S.R. 14, SH: 10am-4pm, T: 50, A: free. Greg Mayne, PH: 219-824-4238.

Oct 3 IN, Indianapolis. Comic Book Show, Quality Inn East. 3525 N. Shadeland Ave. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Oct 3 IN, Hammond. Comic Book & Sports Card Show, American Inn. 4000 Calumet Ave., I-90 Exit 5, SH: 10am-3pm, T: 40-6', F: $20. for 1, $35. for 2, A: free. Grand Slam Promos., Joe J. Jurek, 1627 Roberts Ave., Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Oct 9 IN, Portage. Comic Book & Sports Card Show, Days Inn. 6161 Melton Rd., I-94 Exit 19, Rt. 249 South, SH: 10am-3pm, T: 30-6', F: $20. for 1, $35. for 2, A: $1. Grand Slam Promos., Joe. J. Jurek, 1627 Roberts Ave., Whiting, IN 46394. PH: 219-659-4947 (24 hours).

Oct 9-10 IN, Elkhart. Giant Collectibles Show, Concord Mall. US 33 East, SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 100-120, F: $65., A: free. Gene F. Haberstich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887.

Oct 10 IN, Hammond. The Calumet Region Card & Comic Book Show, Civic Center. 5825 Sohl Ave., SH: 10am-4pm, T: 100-8', F: $35., A: $2., 10 and under $1. Ken or Barb Pence, 7318 Van Buren, Hammond, IN 46324. PH: 219-931-8627.

Oct 10 IN, Logansport. Comic Book, Sports Card & Toy Show, Holiday Inn. US 24, SH: 10am-5pm, T: 30, F: $20. for 1, $30. for 2, A: free. Sportsworld Promos., Jim Gambrel, 114 W. 7th St., Peru, IN 46970. PH: 317-472-7921.

IOWA

Sep 26 IA, Cedar Rapids. Comic Book & Sports Card Show, Sheraton Inn. 525 33rd Ave. SW, SH: 9am-4pm, T: 24, F: $35., A: $1. Comic Shoppe Plus, 417 3rd Ave SW, Cedar Rapids, IA 52404. PH: 319-365-4783.

Oct 2-3 IA, Johnston. Comic Book, BB Cards & More Show, Village Square Mall. 5800 Merle Hay Rd., SH: mall hours, T: 8', F: $40. for 1, $75. for 2, A: free. Stacey Craig, PH: 515-673-4087.

Oct 9-10 IA, Oskaloosa. Comic Book, BB Cards & More Show, Penn Central Mall. SH: mall hours, F: $40. for 1, $75. for 2. Stacey Craig, PH: 515-673-4087.

Oct 9-10 IA, Fort Dodge. Comic Book & BB Card Show, Crossroads Mall. SH: Sat. 10am-5:30pm, Sun. 11am-5pm, T: 40-8', F: $50., A: free. Richard Riley, 24 1/2 5th St. N., Humboldt, IA 50548. PH: 515-332-1569.

KANSAS

Sep 24-26 KS, Salina. Mall Shows Across the USA, Central Mall. I-35 Crawford, Exit E. to Broadway (South) 9th St. & Magnolia, T: 50-8', F: $85., A: free. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581 (leave message).

Sep 24-25 KS, Salina. Free Mall Show, Central Mall. So. Salina just off Hwy. 81, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 35-8', F: $75., A: free. Mo-Ark Sports, Tim Belk, PO Box 1092, Parsons, KS 67357. PH: 316-421-8822.

Oct 9 KS, Hutchinson. Sports, Non-Sports, Comic Book Show & Sale, Conv. Hall. Ave. A St. & Walnut, SH: 9am-4pm, T: 50-8', F: $25. for 1, $40. for 2, $50. for 3, A: free. Sportsfan Card Shop, Butch McClellan, 20 E. 2nd, Hutchinson, KS 67501. PH: 316-665-5533 or 665-0340.

KENTUCKY

Oct 2-3 KY, South Williamson. Comic Book & Sports Card Show, Southside Mall. Hwy. 119, SH: mall hours, T: 40, F: $65., A: free. Shelby Tussey, Box 23388, Lexington, KY 40523. PH: 606-223-5359.

Oct 8-10 KY, Richmond. Comic Book & Sports Card Show, Richmond Mall. Eastern By-Pass, I-75 Exit 87, SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: $75., A: free. Shelby Tussey, Box 23388, Lexington, KY 40523. PH: 606-223-5359.

Oct 9 KY, Bowling Green. Comic Book, Card & Collectible Show, Greenwood Executive Inn. I-65 Exit 22, SH: 9am-4:30pm, T: 40-6', F: $30. for 1, $50. for 2, A: free. James Miles, 402 Sumpter Ave., Bowling Green, KY 42101. PH: 502-842-6492.

LOUISIANA

Sep 24-26 LA, New Orleans. Mall Shows Across the USA, Oakwood Mall. I-10 cross Crescent, City Connection (Mississippi River Bridge) Exit Terry Pkwy, T: 50-8', F: $100., A: free. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581 (leave message).

Sep 24-26 LA, Metairie. De LaSalle Comic Book & BB Card Show, Lakeside Shopping Ctr. 3301 Veterans Memorial Blvd., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 70-6', F: $135., A: free. Lloyd Blanchard, 833 Holiday Ct., Kenner, LA 70065. PH: 504-467-8452.

Oct 2 LA, Bossier City. Sports Card & Comic Book Show, Pierre Bossier Mall. 3500 Texas St., SH: 10am-6pm, T: 25-8', F: $65., A: free. Rick Koury, 4104 Leon Dr., Alexandria, LA 71303. PH: 318-487-8170 or 443-0322.

Oct 3 LA, Baton Rouge. Comic Book & BB Card Show, Holiday Inn-South. I-12 & Airline Hwy., SH: 10am-5pm, T: 43, F: $45.-$50., A: $1. Tony Barcellona, McHost Rd., Zachary, LA 70791. PH: 504-654-6228. FAX: 504-654-0500.

Oct 9 LA, Slidell. Comic Book & Sports Card Show, North Shore Square Mall. 2020 North Shore Square, SH: 10am-9pm, T: 20-6', F: $60., A: free. Rick Koury, 4104 Leon Dr., Alexandria, LA 71303. PH: 318-487-8170 or 443-0322.

MAINE

Sep 26 ME, Bangor. Nostalgia-Con 4, Civic Center. 100 Dutton Place, SH: 9am-5pm, T: 60-8', F: $50., A: $6. Mary L. Hilliard, Nostalgia, Ink., 570 Stillwater Ave., Bangor, ME 04401. PH: 207-947-5802.

MARYLAND

Sep 25-26 MD, Hyattsville. Sports Card & Comic Book Show, Prince Georges Plaza. 3500 East West Hwy., SH: 10am-6pm, T: 30-8', F: $40. for 1, $70. for 2, A: free. Lisa Pridgen Smith, 3500 East West Hwy., Hyattsville, MD 20782. PH: 301-559-8844.

Sep 26 MD, Columbia. Jubilee's Comic Book Convention, Holiday Inn. 7900 Washington Blvd. (Rt. 175 & 1), SH: 10am-4pm, F: $60. Jubilee Ent. 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Sep 26 MD, Baltimore. Serendipity Show, Quality Inn-Towson. Beltway Exit 26A, SH: 11am-4:30pm, T: 35, F: $60., A: $3. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 410-398-6685.

Oct 10 MD, Baltimore. Jubilee's Comic Book Convention, Days Hotel. I-83 Exit 17, Timonium, SH: 10am-4pm, F: $60. Jubilee Ent. 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

MASSACHUSETTS

Sep 26 MA, Boston. Comic Book Conv., Howard Johnson's. 57 Park Plaza Hotel, 200 Stuart St., SH: 10am-5pm, A: $3. Great Eastern Conventions, F. Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. 908-788-6845.

Sep 30-Oct 3 MA, Chicopee. Collectibles Show, Fairfield Mall. Exit 5, MA Tpke. & Rt. 33, A: free. Bill's Card Stop, Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Oct 1 MA, Foxboro. The Original Non-Sports & Comic Book Night Show, Demetris Convention Center. Rt. 1, (one mile N. of Foxboro Stadium), SH: 5:30pm-10pm, T: 55-8', F: $35., A: $1. Steve Lacasse, 143 N. Washington St., North Attleboro, MA 02760. PH: 508-699-6243.

Oct 7-10 MA, Canton. Collectibles Show, Village Mall. 95 Washington St. (Cobb's Corner), A: free. Bill's Card Stop, Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Oct 10 MA, Peabody. Comic Book Show, Holiday Inn. Jct. of Rt. 1, 95 & 128 (13 mi. N. of Boston), SH: 10am-4pm, T: 40, F: $60., A: $3., under 5 free. Prime Event Promos, J. DeFelice, 4173 Main St., Ste. 194, Bridgeport, CT 06606. PH: 203-331-4345 or 617-923-3082.

MICHIGAN

Sep 22 MI, Lambertville. Twirl MI Weekly Collectibles Show, Bedford Bingo Hall. 7455 Secor Rd., 3.5 mi. E. of US 23 Exit 2, SH: 4pm-9pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Freedom Enterprises Promo., Daniel S. Freiheit, PO Box 224, LaSalle, MI 48145. PH: 419-476-8767.

Sep 22 MI, Warren. Comic Book & Sports Card Show, VFW Post 9021. 32100 Ryan, SH: 10am-4pm, T: 24, F: $25., A: free. Airborne Comics, John E. Walus, 486 Wold, Mt. Clemens, MI 48045. PH: 313-468-0954.

Sep 22 MI, Ferndale. Wednesday Comic Book & Sports Card Show, Community Center. 400 E. 9 Mile Rd. (1 1/4 mi. W. of I-75), SH: 3pm-8pm, T: 25-8', F: $35., A: free. Ed Supowit, 19785 12 Mile Rd., Ste. 230, Southfield, MI 48076. PH: 313-360-8393.

Sep 24-26 MI, Traverse City. Comic Book, BB Card, Coin & Stamp Show, Cherryland Mall. S. Airport Rd. & Garfield, T: 65. F: $80., A: free. Clifford Cooke, 1200 Gratiot, Saginaw, MI 48602. PH: 517-799-3870.

Sep 25-26 MI, Roseville. Comic Book & Sports Card Show, Roseville Plaza. 12 Mile & Gratiot, SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 75-8', F: $35., A: free. Rick Behar, 710 W. Eleven Mile Rd., Ste. 150, Royal Oak, MI 48067. PH: 313-549-2377. Bruce Hoffman, PH: 313-779-7623.

Sep 25 MI, Muskegon. Comic Book & Sports Card Show, Northway Lanes. 1751 Evanston, SH: 9am-4pm, T: 30-8', F: $20., A: free. Dave Morris, 1389 Scenic Dr., Muskegon, MI 49445. PH: 616-744-8762 or 744-2787.

Sep 26 MI, Roseville. Comic Book & Sports Card Show, VFW Hall. 10 1/2 Mile Rd. & Gratiot, SH: 10am-4pm, T: 45, F: $25., A: free. Airborne Comics, John E. Walus, 486 Wold, Mt. Clemens, MI 48045. PH: 313-468-0954.

Sep 27 MI, Monroe. Weekly Collectibles Show, FOP Hall. 1051 Strasburg Rd., 1/4 mi. S. of M-50, SH: 4pm-9pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Freedom Enterprises Promo., Daniel S. Freiheit, PO Box 224, LaSalle, MI 48145. PH: 419-476-8767.

Sep 27 MI, Sterling Heights. Every Monday Comic Book & Sports Card Show, Freedom Hill. 16 mi. E. of Schoehnerr, SH: 4pm-9pm, T: 40, F: $20., A: free. Joseph Pellegrino, PH: 313-792-9461.

Sep 27 MI, West Bloomfield. Monday Comic Book & Sports Card Show, Crosswinds. Orchard Lake & Lone Pine Rds., SH: 3pm-8pm, T: 20-8', F: $25., A: free. Ed Supowit, 19785 12 Mile Rd., Ste. 230, Southfield, MI 48076. PH: 313-360-8393.

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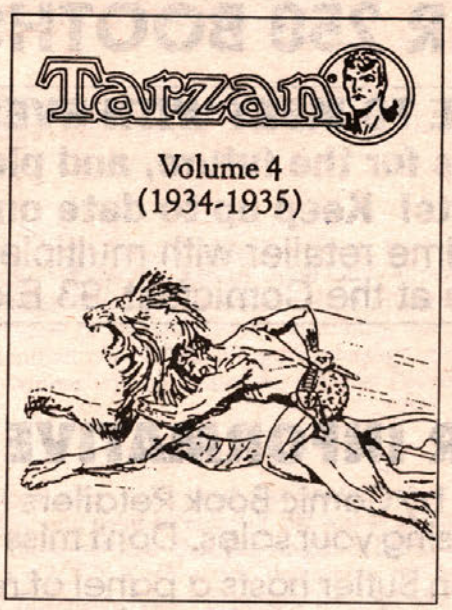

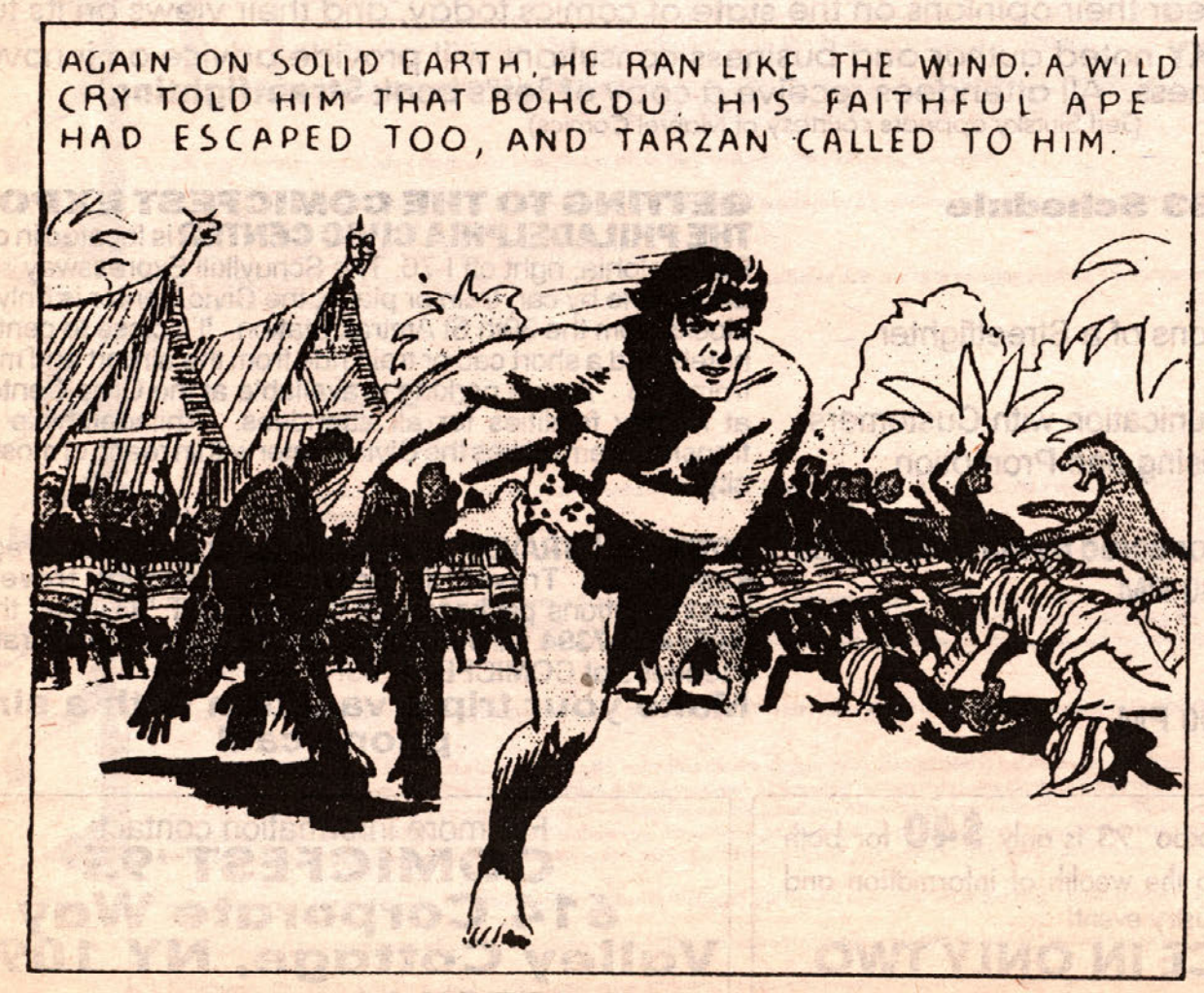
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EVENTS
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Sep 29 MI, Lambertville. Twirl MI Weekly Collectibles Show, Bedford Bingo Hall. 7455 Secor Rd., 3.5 mi. E. of US 23 Exit 2, SH: 4pm-9pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Freedom Enterprises Promo., Daniel S. Freiheit, PO Box 224, LaSalle, MI 48145, PH: 419-476-8767.

Sep 29 MI, Ferndale. Wednesday Comic Book & Sports Card Show, Community Center. 400 E. 9 Mile Rd. (1 1/4 mi. W. of I-75), SH: 3pm-8pm, T: 25-8', F: $35., A: free. Ed Supowit, 19785 12 Mile Rd., Ste. 230, Southfield, MI 48076. PH: 313-360-8393.

Oct 2-3 MI, Dearborn. Motor City Comic Con, Civic Center. 15801 Michigan Ave. at Greenfield Rd., SH: Sat. 11am-7pm, Sun. 11am-5pm, T: 130, F: $200., A: $6. Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 313-350-2633.

Oct 2 MI, Holland. Comic Book & Sports Card Show, Holiday Inn. 650 E. 24th St. & US 31, SH: 9:30am-3pm, T: 30-6', F: $20., A: free. Blue Chip Comics, Mitch Ploeg, 755 S. Michigan Ave., Holland, MI 49423. PH: 616-394-5251.

Oct 2-3 MI, Benton Harbor. Comic Book, Ballcard, Coin, Stamp & Star Trek Show, Orchards Mall. Exit 29 from I-94 (Pipestone Rd.), SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 70, F: $75., A: free. Gene F. Haberstich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887.

Oct 4 MI, Monroe. Weekly Collectibles Show, FOP Hall. 1051 Strasburg Rd., 1/4 mi. S. of M-50, SH: 4pm-9pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Freedom Enterprises Promo., Daniel S. Freiheit, PO Box 224, LaSalle, MI 48145. PH: 419-476-8767.

Oct 4 MI, Sterling Heights. Every Monday Comic Book & Sports Card Show, Freedom Hill. 16 mi. E. of Schoehnerr, SH: 4pm-9pm, T: 40, F: $20., A: free. Joseph Pellegrino, PH: 313-792-9461.

Oct 4 MI, West Bloomfield. Monday Comic Book & Sports Card Show, Crosswinds. Orchard Lake & Lone Pine Rds., SH: 3pm-8pm, T: 20-8', F: $25., A: free. Ed Supowit, 19785 12 Mile Rd., Ste. 230, Southfield, MI 48076. PH: 313-360-8393.

Oct 6 MI, Lambertville. Twirl MI Weekly Collectibles Show, Bedford Bingo Hall. 7455 Secor Rd., 3.5 mi. E. of US 23 Exit 2, SH: 4pm-9pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Freedom Enterprises Promo., Daniel S. Freiheit, PO Box 224, LaSalle, MI 48145. PH: 419-476-8767.

Oct 6 MI, Ferndale. Wednesday Comic Book & Sports Card Show, Community Center. 400 E. 9 Mile Rd. (1 1/4 mi. W. of I-75), SH: 3pm-8pm, T: 25-8', F: $35., A: free. Ed Supowit, 19785 12 Mile Rd., Ste. 230, Southfield, MI 48076. PH: 313-360-8393.

Oct 9 MI, Muskegon. Comic Book & Sports Card Show, Northway Lanes. 1751 Evanston Ave., US 31 to Laketon Ave. Exit (1 blk. NE of Laketon & Hwy.), SH: 9:30am-4:30pm, T: 30-8', F: $25., A: free. Jim Jancek, 150 Patterson Dr., Muskegon, MI 49442. PH: 616-773-4031.

Oct 10 MI, Roseville. Comic Book & Sports Card Show, VFW Hall. 10 1/2 & Gratiot, SH: 9am-4pm, F: $25., A: free. Joe, PH: 313-792-9461.

Oct 10 MI, Royal Oak. Collector Mania, American Legion Hall. 12 Mile & Rochester Rd., SH: 10am-4pm, T: 40, F: $25. for 1, $40. for 2, A: $1. Joseph Pellegrino, PH: 313-792-9461.

Oct 11 MI, Monroe. Weekly Collectibles Show, FOP Hall. 1051 Strasburg Rd., 1/4 mi. S. of M-50, SH: 4pm-9pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Freedom Enterprises Promo., Daniel S. Freiheit, PO Box 224, LaSalle, MI 48145. PH: 419-476-8767.

Oct 11 MI, Sterling Heights. Every Monday Comic Book & Sports Card Show, Freedom Hill. 16 mi. E. of Schoehnerr, SH: 4pm-9pm, T: 40, F: $20., A: free. Joseph Pellegrino, PH: 313-792-9461.

Oct 11 MI, West Bloomfield. Monday Comic Book & Sports Card Show, Crosswinds. Orchard Lake & Lone Pine Rds., SH: 3pm-8pm, T: 20-8', F: $25., A: free. Ed Supowit, 19785 12 Mile Rd., Ste. 230, Southfield, MI 48076. PH: 313-360-8393.

Oct 13 MI, Lambertville. Twirl MI Weekly Collectibles Show, Bedford Bingo Hall. 7455 Secor Rd., 3.5 mi. E. of US 23 Exit 2, SH: 4pm-9pm, T: 30-8', F: $20. for 1, $35. for 2, A: free. Freedom Enterprises Promo., Daniel S. Freiheit, PO Box 224, LaSalle, MI 48145. PH: 419-476-8767.

Oct 13 MI, Ferndale. Wednesday Comic Book & Sports Card Show, Community Center. 400 E. 9 Mile Rd. (1 1/4 mi. W. of I-75), SH: 3pm-8pm, T: 25-8', F: $35., A: free. Ed Supowit, 19785 12 Mile Rd., Ste. 230, Southfield, MI 48076. PH: 313-360-8393.

MINNESOTA

Sep 26 MN, Minneapolis. Comic Book Conv., Marriott Bloomington. I-494 at Cedar Ave., SH: 10am-4pm, A: $3. Great Eastern Conventions, F. Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. 908-788-6845.

Oct 2-3 MN, Bloomington. Comic Book Convention, Thunderbird Hotel. 24 Ave. Exit off I-494 (next to Mall of America), SH: 10am-5pm, F: $150., A: $6. MN Comic Book Assoc., Cory Strode, 77 Ehlers, Chaska, MN 55318. PH: 612-448-3108.

Oct 2-3 MN, Stillwater. Comic Book & BB Card Show, St. Croix Mall. Hwy. 36 & Osgood Ave. (next to K-Mart), SH: Sat. 9:30am-5:30pm, Sun. 12noon-5pm, T: 35-8', F: $60. for 1, $90. for 2 (both days), A: free. Brian, PH: 612-291-0966 or Rick, PH: 612-771-5469.

Oct 9 MN, Anoka. Comic Book & Sports Card Show, Armory. 408 E. Main, SH: 10am-4pm, T: 30-8', F: $40. for 1, $60. for 2, A: $1. Bruce Marquardt, PH: 612-421-4063.

Oct 10 MN, Brainerd. BB Card & Comic Book Show, Holiday Inn. Hwy. 371 S., SH: 9am-4:30pm, T: 25, F: $35. Lantern News, Kevin J. Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

Oct 15-17 MN, Moorhead. Valleycon 18, Madison Hotel. Steve Eldred, Box 7202, Fargo, ND 58109. PH: 701-280-1445.

MISSISSIPPI

MISSOURI

Sep 24-26 MO, St. Louis. Mall Shows Across the USA, Jamestown Mall. T: 50-8', F: $85., A: free. NPW, PO Box 663, St. Charles, MO 63302. PH: 314-947-9581 (leave message).

Sep 26 MO, Kansas City. Comic Book Show, Holiday Inn Airport. I-29, Exit 13. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Sep 26 MO, St. Charles. Comic Book & Sports Card Show, Stegton Regency. Wall St. & Hawks Nest, SH: 9am-3pm, F: $35., A: $1 Carol Fisher, PO Box 682, Bridgeton, MO 63044, PH: 314-739-3279 or 388-5288.

Oct 2 MO, St. Louis. Comic Book & Sports Card Show, Charminade High School. 425 S. Lindbergh, SH: 10am-4pm, T: 50-6', F: $10., A: $1. Moon Promos., John Moon, 1501 Valley Forge, Collinsville, IL 62234. PH: 618-345-6477 eves.

Oct 3 MO, St. Louis. Comic Book Show, Kopling House. 4035 Keokuk (off intersection of Chippawa & Gravois), SH: 11am-3:30pm, F: $20., A: $1. The Spectre Club, Tony, PH: 314-772-1548 or Carl, PH: 314-821-9121.

MONTANA

NEBRASKA

Oct 1-3 NE, Omaha. Comic Book & BB Card Show, Oakview Mall. 3001 South 144 St., SH: mall hours, T: 75-8', F: $75., A: free. Richard Riley, 24 1/2 5th St. N., Humboldt, IA 50548. PH: 515-332-1569.

NEVADA

NEW HAMPSHIRE

Sep 23-26 NH, Rochester. Collectibles Show, Lilac Mall, Jct. Spaulding Tpke. Exit 16 & Rt. 10, A: free. Bill's Card Stop, Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Oct 14-17 NH, Nashua. Collectibles Show, Royal Ridge Mall. Rt. 3 Exit 1 & D. W. Hwy., A: free. Bill's Card Stop, Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

NEW JERSEY

Sep 23 NJ, East Brunswick. Monthly Thursday Night Comic Book & Sports Card & Non-Sports Card Show, Midstate Bowl (Midstate Mall). Rt. 18 North (1.5 mi. S. of NJ Tpke. Exit 9), SH: 5pm-9:30pm, T: 20-25 6' & 8', F: $40.-$45., A: $1., under 6 free. Ron & Sallie Fridkis, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.

Sep 25 NJ, Bayville. Monthly Comic Book & Sports Card Show, First Aid Squad Bldg. Corner of Rt. 9 & Station Rd., SH: 10am-4pm, T: 6' & 8', F: $15.-$20. Barbara Rawlins, PH: 908-269-3123.

Sep 26 NJ, Montvale. Collectible Card & Comic Book Show, Ramada Inn. 100 Chestnut Ridge Rd., SH: 9:30am-4pm, T: 45-6' & 8', F: $50.-$60., A: $2. Roundin' Third, Bob Contino, 30 Linwood Ave., Bogota, NJ 07603. PH: 201-342-8980.

Sep 26 NJ, Clark. Comic Book & Sports Card Spectacular, Ramada Inn. Exit 135 off Pky., SH: 10am-4pm, T: 30, F: $40.-$50., A: $2. Rob Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 908-422-9365. Marjorie Cohen, PH: 908-283-3323.

Sep 26 NJ, Wayne. Comic Book, Movie-TV-Film Collectors Convention, Co. #1 Firemens Hall. Parish Dr. & Rt. 202 (just off 23 North), SH: 9am-4pm, T: 110-12', F: $45.-$50., A: $2., children free. Phil De Mario, 721 Ratzer Rd., Wayne, NJ 07470. PH: 201-696-6217. PH: 201-694-9773 day of show.

Sep 26 NJ, Bordentown. Comic Art Convention, Days Inn Hotel. Rt. 206 N. off Exit 7 of the NJ Tpke., SH: 10am-4pm, T: 30-6', F: $45.-$50., A: $3. Four Color Comic Art Conventions, PO Box 11234, New Brunswick, NJ 08906. PH: 908-828-5955.

Sep 26 NJ, East Hanover. Comic Book & Sports Card Show, Ramada Hotel. Rt. 10 West, SH: 10am-3:30pm, T: 35-8', F: $55., A: free. Warren McBurney, 6 W. Longview Rd., Rockaway, NJ 07866. PH: 201-627-3147 or 627-0056.

Sep 26 NJ, Robbinsville. Central NJ Comic Book & Trading Card Show, Washington Twp. Volunteer Fire Dept. Rt. 130 (3 mi. from Tpke. Exit 7A), SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Sep 26 NJ, Woodbridge. "Special Sun. Comic Book, Non-Sport & Sports Card Show", Budget Motor Lodge. Rt. 9 No., SH: 10am-4pm, T: 30-35 6', F: $40. for 1, $30. ea. add'l., A: $2., under 6 free. Ron & Sallie Fridkis, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.

Sep 26 NJ, Woodbridge. Comic Book Show, Sheraton. 515 Rt. 1 South. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Oct 2-3 NJ, South Plainfield. World of Cards & Comics Convention, Middlesex Mall. Hadley & Stelton Rd., SH: Sat. 10am-9:30pm, Sun. 11am-5pm, T: 80-8', F: Sat. $65., Sun. $55., A: free. Tony Grimando, TJ's World of Stuff Inc., PO Box 23, Dunellen, NJ 08812. PH: 908-968-3886.

Oct 2 NJ, Union. Comic Book Show, Boys & Girls Club. 1050 Jeanette Ave., GSP to Exit 141 or Vaux Hall Rd. (W. 1 mile), SH: 9:30am-3:30pm, T: 45-8', F: $45., A: $2., under 5 free. Collectors Showcase, Robert Giberna, PO Box 984, Belle Mead, NJ 08502. PH: 908-874-4837.

Oct 2 NJ, Toms River. Monthly Spectacular Card & Comic Book Show, Connection. Rt. 37W (Exit 82A) GSP, SH: 10am-5pm, T: 35-8', F: $35. for 1, $60. for 2, A: free. Larry Solony, 158 Greenwood Loop Rd., Bricktown, NJ 08724. PH: 908-840-7692 or 349-4553.

Oct 2-3 NJ, Ocean City. Jersey Shore Comic Book & Sports Card Show, Sports & Civic Center. 6th St. & Boardwalk, SH: Sat. 10am-8pm, Sun. 11am-5pm, T: 70-8', F: $110. for 1, $90. ea. add'l, A: $2. Elliott Arking, 618 E. 8th St., Ocean City, NJ 08226. PH: 609-391-2117.

Oct 3 NJ, Wayne. Nostalgia & Collectibles Show, Co. #1 Firemens Hall. Parish Dr. & Rt. 202 N., SH: 9am-4pm, T: 50-12', F: $35., A: free. Phil DeMario, 721 Ratzer Rd., Wayne, NJ 07420. PH: 201-696-6217 or 694-9773 day of show.

Oct 3 NJ, Hazlet. Comic Book & Sports Card Show, Ramada Inn. GSP Exit 117, Rt. 35 S., SH: 9:30am-3:30pm, T: 50-8', F: $50., A: $2. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632, 8am-8pm.

Oct 3 NJ, Little Ferry. Comic Book & Sports Card Show, VFW Post 809. 100 Main St., SH:10am-4pm, T: 30-6' & 8', F: $30.-$35., A: $1. Thomas Cosolito, PO Box 44, Little Ferry, NJ 07643. PH: 201-438-2530.

Oct 3 NJ, Tinton Falls. Monmouth Co. Comic Book & Card Show, Holiday Inn. Parkway Exit 105, SH: 9:30am-4:30pm, T: 40-6', F: $40., A: $2. Dan Campbell, PO Box 1090, Ocean Gate, NJ 08740. PH: 908-531-9281 or 544-9300.

Oct 3 NJ, Wayne. Comic Book Conv., Ramada Inn. Rt. 46 W. (1/4 mi. from the Willowbrook Mall), SH: 10am-4pm, A: $2. Great Eastern Conventions, F. Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. 908-788-6845.

Oct 3 NJ, Livingston. Comic Book & Sports Card Show, Holiday Inn. SH: 9:30am-4pm, T: 45-8', F: $50., A: free. Hot Corner Collectibles, Rocco Siino, 365 W. Northfield

(EVENTS, Page 78)

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EVENTS
(From Page 76)

Rd., Livingston, NJ 07039. PH: 201-533-0325.
Oct 4 NJ, Woodbridge. 1st Monday Card & Comic Book Super AUCTION, Forge Inn. Rt. 9 N. (across from Mall), SH: 6pm-10pm, A: free. Rob Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 908-422-9365. Brian Barth, PH: 908-390-8037.
Oct 5 NJ, Montvale. Collectible Card & Comic Book Show, Ramada Inn. 100 Chestnut Ridge Rd., SH: 5pm-10pm, T: 50-6'. F: $35. for 2, $60. for 2, A: $2. Roundin' Third, Bob Contino, 30 Linwood Ave., Bogota, NJ 07603. PH: 201-342-8980.
Oct 5 NJ, Hazlet. Tuesday Night Monthly Comic Book & Non-Sports Card Show, Shore Point Inn. Rt. 35 South (GSP Exit 117), SH: 5pm-9:30pm, T: 15-6' & 8', F: $35.-$45., A: $1., under 6 free. Sallie & Ron Fridkis, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.
Oct 6 NJ, Saddle Brook. NEA Comic Book, Sports Card & Non-Sports Card AUCTION, Howard Johnson. 129 Pehle Ave. (Exit 62, Rt. 80) or (Exit 159 GSP), SH: 7pm-10pm, T: 300 lots, A: free. Ike, PO Box 323, Rochelle Park, NJ 07662. PH: 201-796-7091 or 845-0259.
Oct 7 NJ, Woodbridge. 1st Thursday Comic Book & Sports Card Spectacular, Forge Inn. Rt. 9 N. (across from Mall), SH: 5pm-10pm, T: 30, F: $35., A: free. Rob Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 908-422-9365. Brian Barth, PH: 908-390-8037.
Oct 9 NJ, Paramus. Collectible Card & Comic Book Show, Sports World. 200 Rt. 17 North, SH: 10am-5pm, T: 65-8' F: $50., A: free. Rob Contino, 30 Linwood Ave., Bogota, NJ 07603. PH: 201-342-8980.
Oct 9 NJ, Montclair. Baseball Card & Comic Book Show, Lackawanna Station Mall. Bloomfield Ave. & Grove St., SH: 10am-6pm, T: 40-8', F: $40., A: free. Ed Hart, 22 Ravine Ave., Caldwell, NJ 07006. PH: 201-226-6469.
Oct 9 NJ, S. Plainfield. Monthly Comic Book & Sports Card Show, Grand Slam Family Sport Center. 910 Oak Tree Rd., SH: 10am-5pm, T: 40-8', F: $45., A: free. Mike or Lisa Waldbaum, Box 283, Keasbey, NJ 08832. PH: 908-757-8827 or 324-1417.
Oct 9-11 NJ, Ocean. Columbus Day Autograph Show, Seaview Square Mall. Rt. 66 & 35, GSP Exit 100A to Rt. 66E, SH: Sat. 10am-9pm, Sun. 11am-5pm, Mon. 10am-9pm, T: 65-8', F: $140. for 2 days, $170. for 3 days, A: free. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highland, NJ 07716. PH: 908-291-1632.
Oct 10 NJ, Westfield. Sports Card, Comic Book & Collectibles Show, Temple Emanu-El. 756 E. Broad St., SH: 10am-4:30pm, T: 50-8', F: $50., A: $2. DJL, 1420 Sherwood Rd., Linden, NJ 07036. PH: 908-925-8220.
Oct 10 NJ, New Milford. Comic Book & Sports Card Show, VFW Post 4290. 267 Madison Ave., SH: 10am-4pm, T: 28-8', F: $35., A: $1., under 8 free. Thomas Cosolito, PO Box 44, Little Ferry, NJ 07643. PH: 201-438-2530.
Oct 10 NJ, Parsippany. Comic Book Show, Holiday Inn. 707 Rt. 46, (I-80 Exit 45 I-280 Exit 1), SH: 10am-4pm, F: $45., A: $2. Comicquest, PH: 215-966-0199.
Oct 11 NJ, Edison. Comic Book & Sports Card Show, Clarion Hotel & Towers. 2055 Lincoln Hwy. (Rt. 27), SH: 12noon-8pm, T: 30-8', F: $50., A: $1.50. Milt or Vicki, PO Box 141, Manalapan, NJ 07726. PH: 609-655-7668 or 908-972-8244.
Oct 14 NJ, Woodbridge. Monthly Thursday Night Comic Book, Sports Card & Non-Sports Card Show, Budget Motor Lodge. Rt. 9 North (.5 mi. S. of Woodbridge Center Mall), SH: 5pm-9:30pm, T: 25-30 6', F: $35. for 1, $60. for 2, A: $1., under 6 free. Sallie & Ron Fridkis, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.
Oct 14 NJ, Linden. Nighttime Gigantic Comic Book, Card & Collectibles Show, Anshe Chesed. St. George Ave. & Orchard Terr., SH: 5pm-9:30pm, T: 30-8', F: $35., A: $2. DJL, Debi or Rich, PH: 908-925-8220.

NEW MEXICO

NEW YORK

Sep 23 NY, Oceanside. Comic Book & Sports Card Show, Sons of Italy-Rocky Marciano Lodge. 3015 Long Beach Rd., SH: 6pm-10pm, A: free. Paul, PH: 516-289-7398.
Sep 23 NY, Staten Island. Comic Book & BB Card Show, Staten Island Hotel. 1415 Richmond Ave., SH: 5:30pm-9:30pm, T: 22-8', F: $45., A: $1. Hank Porpora, 885 Annadale Rd., Staten Island, NY 10312. PH: 718-948-3209.
Sep 24-26 NY, Binghamton. Comic Book & Sports Card Show, Oakdale Mall. Exit 70N. off Rt. 17, SH: mall hours, A: free. Stormin' Promos., Norm Jackson, Apt. G21, Lou-Rene Cir., Johnson City, NY 13790. PH: 607-797-3213 or 771-8807.
Sep 24-26 NY, Cheektowaga. Comic Book & BB Card Show, Thruway Mall. Walden Ave. at Harlem Rd., SH: Fri. 6pm-9pm, Sat. 10am-9pm, Sun. 12noon-5pm, T: 60-8', F: $49., A: free. OTB Shows, Maria, PO Box 195, Cheektowaga, NY 14225. PH: 716-893-5301.
Sep 25-26 NY, Yorktown Heights. Extravaganza 4!!! Comic Book Collectibles & Non-Sports Card Show, Jefferson Valley Mall. 650 Lee Blvd., SH: Sat. 10am-9:30pm, Sun. 12noon-6pm, T: 75-8', F: $125. for 2 days, A: free. PH: 718-251-2075 or 241-6477.
Sep 25 NY, Brooklyn. Comic Book, Sports Card, Toy's & Collectibles Show, Our Lady of Grace School. 430 Ave. W., (at East 3rd St.), SH: 10am-5pm, T: 40-8', F: $35., A: free. Sunrise Productions, Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075.
Sep 25 NY, Staten Island. Legend Collectibles Sports Card & Comic Book Show, St. Sylvesters School. 884 Targee St., Clove-Richmond Rd., Exit 278, SH: 9:30am-3:30pm, T: 40-9', F: $50., A: free. Joe Dezio, PH: 718-351-8056 or James Wilson, PH: 718-448-2841.
Sep 25 NY, W. Islip. Sports Card & Comic Book Show, Our Lady of Lourdes. On Hunter Ave., bet. Higbie Ave. & Deer Park Ave., SH: 10am-4pm, T: 24, A: $1. Robert Regan, 26 Reilly St., W. Islip, NY 11795. PH: 516-243-1686.
Sep 26 NY, Mineola. BB Card & Comic Book Show, K of C. 186 Jericho Tpke., Exit 37-5 off LIE, SH: 10am-4pm, T: 35-8', F: $45., A: $1. Bonnie Flynn, 113 Wedgewood Dr., Coram, NY 11727. PH: 516-474-8630.
Sep 26 NY, Brooklyn. Jewelry, Coins, BB Cards & Comic Book Show, Golden Gate Inn. Knapp St., Belt P (Exit 9), SH: 9am-4pm, T: 60, A: free. Harry M. Dubner, Golden Gate Motel, 3867 Shore Pky, Brooklyn, NY 11235.
Sep 26 NY, Brooklyn. Big Sunday Sports Card, Comic Book, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. & Ave. L, SH: 10am-5pm, T: 45-8', F: $35., A: free. Scotty O'Donnell, PO Box 340625, Ryder Sta., Brooklyn, NY 11234. PH: 718-251-2075.
Sep 26 NY, Farmingdale. Fourth Sunday Collectible Show, Masonic Temple. 197 Hempstead Tpke., SH: 10am-4pm, A: free. Paddy Weiss, PO Box 347, Massapequa, NY 11758. PH: 516-669-4332.
Sep 26 NY, Ozone Park-Queens. Sports Card & Comic Book Show, American Legion (Webster Hall). 107-14 Rockaway Blvd., SH: 10am-4pm, T: 45-8', F: $35., A: $1. Rio Grande BB Card Co., Joseph Caruana, 114-32 150 Ave., South Ozone Park, NY 11420. PH: 718-845-7240 or Webster Hall, PH: 718-843-9571.
Sep 26 NY, Albany. Comic Book & Sports Card Show, Polish Community Center. Washington Ave. Exit, SH: 9:30am-3:30pm, T: 110-8', F: $50., A: $2. Edward Keetz, 1426 Valencia Rd., Schenectady, NY 12309. PH: 518-377-0219.
Sep 26 NY, Tarrytown. All-Sports Card & Comic Book Show & Sale, Westchester Marriott Hotel. 670 White Plains Rd., Rt. 119, Exit 1 off 287, SH: 9am-6pm, T: 29, F: $50., A: $2., 12 & under free. John Palecz, 115 Westminster Dr., Yonkers, NY 10710. PH: 914-965-2020 or 965-0949.
Sep 26 NY, Newburgh. Comic Book & BB Card Show, Ramada Inn. 1055 Union Ave., SH: 10am-4pm, T: 23-8', F: $60., A: free. Marc Meyer, PO Box 6084, Middletown, NY 10940. PH: 914-361-5380 or 782-7176.
Sep 26 NY, Huntington. Collectibles Show, Hilton Hotel. Rt. 110 (1 mi. S. of LI Expy. Exit 49), SH: 10am-3pm, F: $40., A: $4. GRP, PO Box 278, Babylon, NY 11702. PH: 516-669-3609.
Sep 29 NY, Seaford. Comic Book & Sports Card Show, South Street Restaurant. 3882 Sunrise Hwy. (2 blks. E. of Rt. 135), SH: 6pm-10pm, T: 31-6' & 9', F: $25.-$35., A: $1. Marty Margulis, 303 Harrison Ave., Massapequa, NY 11758. PH: 516-795-4628.
Oct 1 NY, Brooklyn. Friday Nite Sports Card, Comic Book, Toys & Collectibles Show, K of C Hall. Bay Ridge Ave. (69th St.) & 10th Ave., SH: 6pm-10pm, T: 45-8', F: $35., A: free. Scotty O'Donnell, PO Box 340625, Ryder Sta., Brooklyn, NY 11234. PH: 718-251-2075.
Oct 2 NY, Bayside. Sports Card & Comic Book Show, Adria Motor Inn. 220-33 Northern Blvd., SH: 10am-4pm, T: 50-8', F: $60., A: free. Reeni's ComiCardarie, Inc., Donald Demsie, 212-75 26th Ave., Bayside, NY 11360. PH: 718-460-9758 or 279-3007.
Oct 2 NY, Queens-Howard Beach. Comic Book, Sports Card, Toy's & Collectibles Show, St. Helens School. 8309 157th Ave., SH: 10am-5pm, T: 50-8', F: $40., A: free. Sunrise Productions, Scotty O'Donnell, PO Box 340625, Brooklyn, NY 11234. PH: 718-251-2075.
Oct 2 NY, Floral Park. Comic Book & Sports Card Show, Masonic Temple. Tulip Ave. & Jericho Tpke., SH: 10am-4pm, T: 28-6' & 8', F: $35.-$40., A: $1. Marty Margulis, 303 Harrison Ave., Massapequa, NY 11758. PH: 516-795-4628.
Oct 2 NY, Richmond Hill. Comic Book & Sports Card Show, South Queens Boys & Girls Club. 110-04 Atlantic Ave. (Van Wyck to Atlantic W., 1 1/2 mi. on left), SH: 10am-6pm, T: 75-8', F: $75. for 1, $125. for 2, A: $2. Family Sports & Collectibles, Charlie Van Deven, 102-11 164th Ave., Howard Beach, NY 11414. PH: 718-843-6519 or 843-4644.
Oct 3 NY, Brooklyn. Jewelry, Coins, BB Cards & Comic Book Show, Golden Gate Inn. Knapp St., Belt Pky. (Exit 9), SH: 9am-4pm, T: 60, A: free. Harry M. Dubner, Golden Gate Motel, 3867 Shore Pky, Brooklyn, NY 11235.
Oct 3 NY, Saratoga Springs. Monthly BB Card & Comic Book Show, St. Clement's School Gym. 231 Lake Ave., SH: 1pm-5pm, T: 30-8', F: $30. for 1, $35. for 2, A: $1. Rocco Rosato, 9 Glen Dr., Saratoga Springs, NY 12866. PH: 518-584-1429.
Oct 3 NY, Long Island. Comic Book & BB Card Show, Coliseum Motor Inn. 1650 Hempstead Tpke., East Meadow, SH: 10am-4pm, A: free. Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913 or 516-794-2100 day of show.
Oct 3 NY, Flushing. Comic Book & Collectible Convention, Jewish Center. 43-00 171 St. & Northern Blvd., SH: 9am-5pm, T: 75-8', F: $45. for 1, $85. for 3, A: $1. Emilio, PH: 718-746-1625.
Oct 3 NY, Stony Brook. Comic Book & BB Card Show, Holiday Inn Express. 3131 Nesconset Hwy. (Rt. 347), Exit 62N LIE-1 mi. E. Smithhaven Mall, SH: 10am-4pm, T: 20-6', F: $40. for 1, $75. for 2, A: $1. Vince Rizzo, PH: 516-689-8138 or 471-8000 day of show only.
Oct 3 NY, Kings Park. Monthly First Sun. Comic Book & Sports Card Show, VFW Hall. On Indian Head Rd., 3 blks. No. of railroad tracks on L. side, SH: 10am-4pm, T: 32, F: $40., A: 50 cents. Robert Regan, 26 Reilly St., W. Islip, NY 11795. PH: 516-243-1686 or 669-7275.
Oct 3 NY, Buffalo. Comic Book & BB Card Show, Marriott Inn. 1340 Millersport Hwy., SH: 10am-4pm, T: 75, F: $49., A: $1.50. OTB Shows, Maria, PO Box 195, Cheektowaga, NY 14225. PH: 716-893-5301.
Oct 3 NY, East Islip-LI. Island Nostalgia Comic Book & All Card Show, Amvets Hall, Post 18. 141 Carleton Ave., Sunrise Hwy. to Exit 45 (S. 1 mi.), SH: 10am-4pm, T: 50, A: $1. Dennis, PH: 516-724-7422 or Bill & Joe, PH: 516-224-3656 or 516-581-6913 day of show.
Oct 6 NY, Staten Island. Comic Book & BB Card Show, Elks Lodge. 3250 Richmond Ave., SH: 6pm-10pm, T: 21-8', F: $40. T&C Collectibles, Tom Verrengia, 410 Philip Ave., Staten Island, NY 10312. PH: 718-317-0719.
Oct 9 NY, Brooklyn. Comic Book & Sports Card Show, Bay Ridge Masonic Club. 7604 4th Ave., SH: 10am-4pm, T: 24-8', F: $50., A: $1. Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 667-9588.
Oct 9 NY, Astoria. Comic Book & BB Card Show, K of C Hall. 42-10 31st Ave., A: $1. Richard Olsen, PH: 516-796-8338.
Oct 9 NY, Brooklyn. Comic Book, Sports Card, Toy's & Collectibles Show, Our Lady of Grace School. 430 Ave. W., (at East 3rd St.), SH: 10am-5pm, T: 40-8', F: $35., A: free. Sunrise Productions, Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075.
Oct 9 NY, Hauppauge-LI. Comic Book & BB Card Show, Marriott's Windwatch Hotel. 1717 Motor Pwy., Exit 57 LIE, Vets. Hwy., SH: 10am-4pm, T: 40-8', F: $50. for 1, $90. for 2, A: $1. Vince Rizzo, PH: 516-689-8138 or 232-9800 day of show only.
Oct 10 NY, Brooklyn. Big Sunday Sports Card, Comic Book, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. & Ave. L, SH: 10am-5pm, T: 45-8', F: $35., A: free. Scotty O'Donnell, PO Box 340625, Ryder Sta., Brooklyn, NY 11234. PH: 718-251-2075.
Oct 10 NY, Rockville Centre. Comic Book & Collector's Market Convention, Holiday Inn. 173 Sunrise Hwy., SH: 10am-5pm, T: 40, A: free. Cosmic Comics, PH: 516-763-1133.
Oct 10 NY, Albany. Comic Book & Sports Card Show, Polish Community Center. Washington Ave. Exit, SH: 9:30am-3:30pm, T: 110-8', F: $50., A: $2. Edward Keetz.

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Special Offer Expires at Midnight, Halloween night!

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In 1983, Marvel Comics published a landmark edition of FRANKENSTEIN — exquisitely illustrated by Bernie Wrightson. But, unknown to most people, many of the illustrations Bernie drew were left out — and have been lost to booklovers until now.

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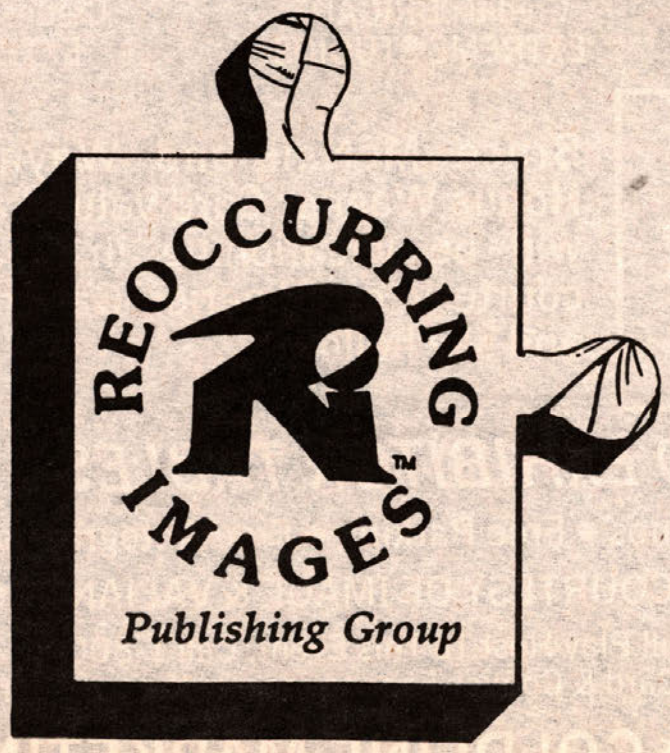

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Brand Name™ COMICS

EVENTS
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1426 Valencia Rd., Schenectady, NY 12309. PH: 518-377-0219.

Oct 10 NY, Williston Park. Monthly Comic Book & BB Card Show, American Legion Hall, (lower level) Post 144. 730 Willis Ave., SH: 10am-4pm, A: $1., under 8 free. Paul, PH: 516-289-7398.

Oct 10-11 NY, Mount Morris. Comic Book & Sports Card Show, Genesee River Hotel & Reception Center. 134 N. Main St., SH: 10am-5pm, T: 100-8', F: $40.-$50., A: $1. Gary Passamonte, 5753 Upper Mt. Morris Rd., Mt. Morris, NY 14510. PH: 716-658-2645.

Oct 10 NY, Bellerose. Baseball Card & Comic Book Show, VFW Hall. 242-37 Braddock Ave. (Cross Island Pkwy.), SH: 10am-4pm, T: 30-8', F: $45., A: $1. Marty Margulis, 303 Harrison Ave., Massapequa, NY 11758. PH 516-795-4628.

Oct 10 NY, Rochester. Comic Book & BB Card Show, Gateway Ctr. 4853 W. Henrietta Rd., SH: 10am-3pm, T: 80-6', F: $35., A: $1.50. OTB Shows, Maria, PO Box 195, Cheektowaga, NY 14225. PH: 716-893-5301.

Oct 10 NY, New York. Comic Book Conv., Ramada Hotel. 33rd & 7th Ave., SH: 10am-6pm, A: $3.25. Great Eastern Conventions, F. Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. 908-788-6845.

Oct 10 NY, Amityville. Comic Book, Sports Card, Toy & Collectibles Show, VFW Hall. 300 Broadway (Rt. 110), SH: 10am-5pm, T: 15-6', F: $30., A: free. Joe or Carol Fabianski, PO Box 208, Lindenhurst, NY 11757. PH: 516-789-1527.

Oct 10 NY, Port Jervis. Tri-State Comic Book & Sports Card Show, Mountain View Inn (formerly Holiday Inn). Rt. 23 & Greenville Tpke. (Exit 1 Rt. 84), SH: 10am-4pm, T: 23, F: $45. for 1, $40. ea. add'l, A: free. Bob Miller, 122 Olde Mountain Rd., Port Jervis, NY 12771. PH: 914-858-7854 after 6pm or 566-1400 days.

Oct 13 NY, Cheektowaga. Comic Book & BB Card Show, Knights of St. John Hall. 2379 Union Rd., SH: 6:30pm-9pm, T: 45-8', F: $20., A: 50 cents. OTB Shows, Maria, PO Box 195, Cheektowaga, NY 14225. PH: 716-893-5301.

Oct 14 NY, Forest Hills-Queens. Sports Card & Comic Book Dealers Show, American Legion 1424. 107-15 Metropolitan Ave., SH: 6pm-10pm, T: 25-8', F: $40., A: $1. Don Baldi, PO Box 301, Wood Haven, NY 11421. PH: 718-277-5161 or 520-8623 day of show.

Oct 14 NY, Hicksville. Comic Book & Sports Card Show, K of C Hall. 45 Heitz Pl., SH: 6pm-10pm, T: 30-6' & 8', F: $30.-$35., A: $1., under 12 free. Tom Polidora, 48 Lenox Ave., Hicksville, NY 11801. PH: 516-433-9533 or 938-8323.

Oct 14 NY, Deer Park. Monthly Comic Book & All Sports Card Show, Sons of Italy-Constantino Brumidi Lodge. 2075 Deer Park Ave., SH: 6pm-10pm, A: free. Paul, PH: 516-289-7398.

Oct 15 NY, Brooklyn. Friday Nite Sports Card, Comic Book, Toys & Collectibles Show, K of C Hall. Bay Ridge Ave. (69th St.) & 10th Ave., SH: 6pm-10pm, T: 45-8', F: $35., A: free. Scotty O'Donnell, PO Box 340625, Ryder Sta., Brooklyn, NY 11234. PH: 718-251-2075.

Oct 15 NY, Middletown. BB Card & Comic Book Show, Howard Johnson's. 551 Rt. 211 E., SH: 6pm-10pm, T: 23-8', F: $45., A: free. F&M Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940. PH: 914-782-7176.

Oct 15 NY, Stony Brook-LI. Friday Night BB Card & Comic Book Show, Holiday Inn Express. 3131 Nesconset Hwy. (Rt. 347) Exit 62N LIE, SH: 6pm-10pm, T: 20-6', F: $40. for 1, $75. for 2, A: $1. Vince Rizzo, PH: 516-689-8138 or 471-8000 day of show only.

NORTH CAROLINA

Sep 25 NC, Greensboro. "Cardboard Hero's" Comic Book & Sports Card Show, Howard Johnson Plaza Hotel. 415 Swing Rd. (Exit 213 off I-40), SH: 9am-4pm, T: 35, F: $20.-$45., A: $1.50, under 6 free. Buddy or Beverly Carter, PO Box 34681, Richmond, VA 23234. PH: 804-231-1969.

Sep 25 NC, Greensboro. Comic Book Show, Howard Johnsons Plaza. I-40, Exit 213. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Sep 25 NC, Charlotte. Mini-Con, Ramada-Independence. 3501 E. Independence Blvd., SH: 10am-4pm, A: $1. Rick Fortenberry, 414 Webster Pl., Charlotte, NC 28209. PH: 704-525-9664.

Sep 26 NC, Durham. "Cardboard Hero's" Comic Book & Sports Card Show, Holiday Inn-West. 3460 Hillsborough Rd., SH: 9am-4pm, T: 33, F: $20.-$45., A: $1.50, under 6 free. Buddy or Beverly Carter, PO Box 34681, Richmond, VA 23234. PH: 804-231-1969.

Sep 26 NC, Raleigh. Comic Book Show, Holiday Inn North. 2815 Capital Blvd. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Sep 26 NC, Asheville. Comic Book Festival, Holiday Inn-East. I-40 at Exit 55, SH: 10am-5pm, T: 26, F: $50., A: free. D. W. Howard, 273 Tunnel Rd., Asheville, NC 28805. PH: 704-253-6188.

Oct 3 NC, Raleigh. "Cardboard Hero's" Comic Book & Sports Card Show, North Raleigh Hilton. 3415 Old Wake Forest Rd. (Exit 10 off I-440), SH: 9am-4pm, T: 40, F: $20.-$45., A: $1.50, under 6 free. Buddy or Beverly Carter, PO Box 34681, Richmond, VA 23234. PH: 804-231-1969.

Oct 9 NC, Burlington. "Cardboard Hero's" Comic Book & Sports Card Show, Ramada Inn. 2703 Ramada Rd. (Exit 143 off I-85), SH: 9am-4pm, T: 37, F: $20.-$45., A: $1.50, under 6 free. Buddy or Beverly Carter, PO Box 34681, Richmond, VA 23234. PH: 804-231-1969.

Oct 15-17 NC, Fayetteville. Mid-Month Comic Book & Sports Card Spectacular, Cross Creek Mall. 417 Cross Creek Blvd., SH: Fri. & Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 40-60 8', F: $125. for 1, $225. for 2, A: free. Charles M. Dailey, 3129 W. Friendly Ave., Greensboro, NC 27408. PH: 919-294-8223.

NORTH DAKOTA

OHIO

Sep 26 OH, Amherst. Sports Card & Comic Book Show, American Legion. Middle Ridge Rd. (1/4 mi. W. of Rt. 58), SH: 10am-4pm, T: 35-8', F: $30. for 1, $55. for 2, $20. ea. add'l, A: free. Janet Pleska, 56 Maple Ave., RD #3, Wakeman, OH 44889. PH: 216-839-2737.

Sep 26 OH, Akron. Akron-Canton Comic Con, Holiday Inn. I-77 at Exit 120 (Arlington Rd.), SH: 10am-4pm, T: 40-6', F: $50., A: $3., 6 and under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 216-499-6056.

Sep 26 OH, Dayton. Jubilee's Comic Book Convention, Holiday Inn (Dayton Mall). Int. 75, Exit 44, SH: 10am-4pm, F: $60. Jubilee Ent. 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Sep 26 OH, Cleveland. Comic Book & Non-Sports Card Show, Tri-City Senior Ctr. 16699 Bagley Rd., SH: 10am-5pm, F: $30., A: $1.50. L & K Promos., Don Kaye, PO Box 81589, Cleveland, OH 44181. PH: 216-243-5748.

Sep 26 OH, Elyria. Comic Book & Sports Card Show, Lorain Cty. Community College. 1005 N. Abbe Rd., F: $20. for 1, $35. for 2, A: $1. Joe Bock, PH: 800-995-5222 ext. 7313.

Sep 26 OH, Dayton. Comic Book Show, Holiday Inn South. I-75, Exit 50A at 2455 Dryden Rd. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

Oct 2 OH, S. Amherst. Comic Book & Collectibles Show, North Coast Community Center. Rt. 113 next to Jamie's Flea Mkt., SH: 9am-5pm, T: 50-8', F: $25. for 1, $20. ea. add'l., A: $1.50, under 6 free. Janet Pleska, 56 Maple Ave. Rd. #3, Wakeman, OH 44889. PH: 216-839-2737.

Oct 2 OH, Columbus. Jubilee's Comic Book Convention, Holiday Inn (East). I-70 & Hamilton Rd., SH: 10am-4pm, F: $60. Jubilee Ent. 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Oct 3 OH, Mansfield. Mid-OH MINI-Con, Comic Book & Collectibles Show, Comfort Inn-North. Rt. 30 & Trimble Rd., next to Damon's, SH: 10am-4pm, T: 30-6', F: $25., A: $1. R.A.P. Productions, Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-0438.

Oct 3 OH, Canton. Jubilee's Comic Book Convention, Parke Hotel. 4343 Everhard Rd. (off I-77), SH: 10am-4pm, F: $60. Jubilee Ent. 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Oct 3 OH, Youngstown. Sports Card & Comic Book Show, The Saxon Club. 710 S. Meridian, SH: 10am-4pm, T: 30-8', F: $35. for 1, $65. for 2, A: $1., under 8 free. Richard Weimer, 691 Oakridge Dr., Youngstown, OH 44512. PH: 216-726-8462 or 758-7511.

Oct 7 OH, Mentor. Sports Card, Non Sports Card, Comic Book & Racing Memorabilia Show, Travelodge Hotel. 7701 Reynolds Rd., (Rts. 2 & 306 S.-Kirtland Exit), SH: 6pm-10pm, T: 8', F: $25., A: $1., adults, 16 & under free, seniors free. Infield Promos. Inc., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-5179.

Oct 9-10 OH, Columbus. Comic Book & Sports Card Show, Upper Arlington High School. 1650 Ridgeview Rd., SH: Sat. 10am-5pm, Sun. 11am-4pm, T: 50, F: $65., A: free. Roger Edwards, 873 W. Main St., Westerville, OH 43081. PH: 614-523-2179.

Oct 10 OH, Sheffield Lake. Comic Book & Sports Card Show, Community Center. Lake Rd. 2 mi. W. of Rt. 301, SH: 10am-4pm, T: 29-6', F: $25. for 1, $20. ea. add'l, A: free. Janet Pleska, 56 Maple Ave., Rd. #3, Wakeman, OH 44889. PH: 216-839-2737.

Oct 10 OH, Columbus. Comic Book Show, Sheraton Inn. 2124 So. Hamilton Rd. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

OKLAHOMA

Oct 10 OK, Oklahoma City. Comic Book & Sports Card Show, Embassy Suites. 1815 S. Meridian (I-40), SH: 9am-5pm, T: 30-8', F: $35., A: $1. Pam Stanley, 1006 S. Fourth St., Chickasha, OK 74017. PH: 405-222-4433 or 222-5475.

OREGON

Sep 25 OR, Eugene. Comic Book & Sports Card Show, Lane Cty. Fairgrounds. Wheeler Pavilion. SH: 10am-5pm, T: 70-8', F: $35. for 1, $25. ea. add'l., A: $1. Traviss Thomas, 2846 Warren St., Eugene, OR 97405. PH: 503-683-4573.

Oct 10 OR, Corvallis. Herocon III, Comics, Cards & Collectibles Show, O'Callahan's. 1550 NW 9th St., SH: 10am-5pm, T: 50, F: $40., A: $1. Hero Hero Comics Cards & Games, Rob, 1561 NW Monroe Ave., Corvallis, OR 97330. PH: 503-754-7343 (Tues.-Sat.).

PENNSYLVANIA

Sep 24-26 PA, Natrona Heights. Comic Book & Sports Card Show, Highland Mall. Freeport Rd., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 35-6', F: $100., A: free. T.L.T., Tom Viencek, 120 Carmichaels St., Rices Landing, PA 15357. PH: 412-592-5038.

Sep 25 PA, Scranton. Comic Book Show, Royce Hotel. 700 Lackawanna Ave., I-81 Exit 53 Central Scranton Expy, SH: 10am-4pm, F: $45., A: $2. Comicquest, PH: 215-966-0199.

Sep 26 PA, Allentown. Comic Book Show, Holiday Inn-West. I-78 & Rt. 100, I-78 Exit 14A, SH: 10am-4pm, F: $50., A: free. Comicquest, PH: 215-966-0199.

Sep 26 PA, Wilkes Barre. Comic Book, Sports Card & Coin Show, Gennetti's Hotel. Off I-81, SH: 9am-5pm, T: 31-8', A: $1. John Quinn, 26 N. Walnut St., Wilkes Barre Twp., PA 18702. PH: 717-824-8036 (5pm-10pm) or 824-0282 (12noon-5pm).

Oct 1-3 PA, Pittsburgh. Zombie Jamboree, Expo Mart-Monroeville Mall. T: 200-6', F: $225. Imagine Inc., PO Box 9674, Pittsburgh, PA 15226. PH: 412-571-1430.

Oct 2 PA, Trevose. Comic Book, Sports Card & Non-Sports Card Show, Ramada Hotel. 2400 Old Lincoln Hwy. (off US 1), SH: 10am-4pm, T: 50-6', F: $45., A: $1. Greg Petrino, 93 Grant Dr., Holland, PA 18966. PH: 215-968-8577.

Oct 2 PA, Pittsburgh. Jubilee's Comic Book Convention, Holiday Inn (Parkway East). Exit 11 off Parkway East, SH: 10am-4pm, F: $60. Jubilee Ent. 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.

Oct 2 PA, Lancaster. Comic Book Show, Holiday Inn East. Rt. 30 East Bypass, Greenfield Rd. Exit, SH: 10am-4pm, F: $45., A: $2. Comicquest, PH: 215-966-0199.

Oct 3 PA, Williamsport. Trading Card Show, Quality Inn. 234 Rt. 15, (Montgomery Pike), across from Little League Museum, SH: 11am-4pm, T: 6' & 8', F: $25.-$35. Bob Hoyt, PO Box 207, Lock Haven, PA 17745. PH: 717-748-4087.

Oct 3 PA, Philadelphia. Comic Book Conv., City Line Holiday Inn. City Ave. at Exit 33, SH: 10am-4pm, A: $3.25. Great Eastern Conventions, F. Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. 908-788-6845.

Oct 3 PA, Lower Burrell. Comic Book, Sports Cards, Coins & Collectibles Show, VFW Lodge 92. Rt. 56, (2 mi. E. of New Kensington Park), SH: 10am-4pm, T: 65-8', F: $40., A: free. Kenny's Coins, Kenny Russell, 3231 Leechburg Rd., Lower Burrell, PA 15068. PH: 412-337-1060 or 337-4391.

Oct 3 PA, Altoona. Comic Book Show, Ramada Inn. Rt. 220, SH: 10am-4pm, F: $45., A: $1. Comicquest, PH: 215-966-0199.

Oct 10 PA, Pittsburgh. Comic Book Conv., Sheraton at Station Square. SH: 10am-4pm, A: $3. Great Eastern

(EVENTS, Page 84)

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434, 438, 439, 443, 445, 447, 448, 452, 460, 462, 468, 470, 474, 475.....75
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EVENTS
(From Page 80)

Conventions, F. Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. 908-788-6845.
Oct 15-17 PA, Philadelphia. Comic Book, Sports Card & Memorabilia Show, The Gallary. 9 & Market East, SH: Fri. & Sat. 10am-8pm, Sun. 12noon-5pm, T: 75, F: $125., A: free. Denston Carey, PO Box 52397, Philadelphia, PA 19115. PH: 215-673-0669.

PUERTO RICO

RHODE ISLAND
Sep 26 RI, Providence. Pro-Con, Holiday Inn. Atwells Ave. at I-95. SH: 10am-4pm, T: 55, F: $40., A: $1.50. Ocean State Comics & BB Cards Inc., Bob Anatone, 1048 Mineral Spring Ave., N. Providence, RI 02904. FAX: 401-728-8577.
Oct 14 RI, Lincoln. Comic Book & BB Card Show, Lonsdale Fire Hall. 224 Front St. on Rt. 123, SH: 6pm-10pm, T: 30, F: $15. for 1, $25. for 2, A: $1. John Ward, 787 Central Ave., Pawtucket, RI 02861. PH: 401-722-0172.
Oct 14 RI, Woonsocket. Comic Book & Sports Card Show, Elks Hall. 380 Social St., SH: 6pm-10pm, T: 40, F: $25., A: $1. B & F Sports Cards, Bill Bryda, PO Box 1921, Woonsocket, RI 02895. PH: 401-765-0934.

SOUTH CAROLINA
Oct 9 SC, Columbia. Comic Book Show, Quality Inn. I-20, Exit 65 at Broad River Rd. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.
Oct 10 SC, Charleston. Comic Book Show, Holiday Inn-Mt. Pleasant. US 17 No. at Cooper River Bridge. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

SOUTH DAKOTA
Sep 25-26 SD, Sioux Falls. Comic Book & Sports Card Show, Western Mall. 2101 W. 41st St., SH: Sat. 10am-5:30pm, Sun. 10am-5pm, T: 40-8', F: $50., A: free. Richard Riley, 24 1/2 5th St. North, Humboldt, IA 50548. PH: 515-332-1569.

TENNESSEE
Sep 24-26 TN, Oak Ridge. Quality Collectors Show, Oak Ridge Mall. 333 Main St., T: 50, F: $125., A: free. Richard Martin, 6196-1 Macon, Ste. 191, Memphis, TN 38134. PH: 901-763-4891 or 314-550-3370.
Oct 2 TN, Chattanooga. Comic Book Show, Days Inn. I-75 E. Ridge Exit, SH: 9am-4pm, F: $45., A: $1.50. Donn Jennings, 2120 Metro Circle, Huntsville, AL 35801. PH: 205-881-6222.
Oct 2 TN, Memphis. Comic Book Show, Memphis Airport Hotel. 2240 Democrat Rd. (formerly Hilton). Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

TEXAS
Sep 25 TX, Houston. Sports Card & Comic Book Show, Holiday Inn Southwest. 11160 Southwest Fwy. at Beltway 8, SH: 10am-5pm, T: 35-6', F: $65., A: $2. Home Plate Promos., Mark Hlavinka, 1235 Josey #123, Huntsville, TX 77340. PH: 409-295-4353.
Sep 26 TX, Houston. Comic Book Extravaganza, Ramada Hotel NW. 12801 NW Fwy. (US 290) at Pinemont, SH: 11am-4pm, T: 100, F: $35., A: $3. Larry Taylor, PH: 713-661-0034.
Sep 26 TX, San Antonio. Comic Book & BB Card Show, Sheraton Fiesta Hotel. 37 NE Loop 410 (by Airport), SH: 10am-5pm, T: 40, F: $60., A: $1. R&R Promos., 11327 Eastex Fwy., Houston, TX 77093. PH: 713-449-8511.
Oct 2-3 TX, Houston. Comic Book & Sports Card Show, Holiday Inn. 7611 Katy Fwy. Exit Silber, (I-10 & Silber), SH: 10am-5pm, T: 40-6', F: $125., A: $2. Home Plate Promos., Mark Hlavinka, 1235 Josey, Suite 123, Huntsville, TX 77340. PH: 409-295-4353.
Oct 9 TX, Arlington. Comic Book & Sports Card Show, Comfort Inn. SH: 10am-5pm, T: 34, F: $40.-$45., A: $2. Duane Bates, 1315C Park Place, #511, Hurst, TX 76053. PH: 817-595-1039.
Oct 10 TX, Dallas. Mini-Con, Parkway Hilton. SH: 11am-5pm, T: 45-6', F: $55.-$60., A: $2. Bulldog Productions, PO Box 820488, Dallas, TX 75382. PH: 214-350-4305.
Oct 10 TX, Amarillo. Comic Book & Sports Card Show, Holiday Inn. I-40 & Ross St., SH: 10am-5pm, T: 45-6', F: $30.-$35., A: $1., under 5 free. S&S Cards, Kent or Toni Sweet, Rt. 9 Box 260, Amarillo, TX 79108. PH: 806-381-9517 or 356-9801.

UTAH

VERMONT
Sep 25 VT, Morrisville. Comic Book & Sports Card Show, VFW Hall. On Pleasant St., SH: 10am-4pm, T: 35, F: $20., A: $1., under 12 free. Steven Gruner, PO Box 664, Morrisville, VT 05661. PH: 802-888-4544.
Sep 26 VT, Berlin. Comic Book & Sports Card Show, Lague Inn. On Airport Rd. (across from hospital), SH: 10am-4pm, T: 35, F: $30., A: $1., under 12 free. Steven Gruner, PO Box 664, Morrisville, VT 05661. PH: 802-888-4544.

VIRGIN ISLANDS

VIRGINIA
Sep 25 VA, Arlington (Greater Washington DC Area). Jubilee's Comic Book Convention, Howard Johnson's. 2650 Jefferson Davis Hwy. (Rt. 1). SH: 10am-4pm, F: $65. Jubilee Ent. 11910 Asbury Dr., Fort Washington, MD 20744. PH: 301-292-4587. FAX: 301-203-0159.
Sep 26 VA, Tysons Corner. Comic Book & Non-Sports Card Show, Ramada Hotel. 7801 Leesburg Pike, SH: 10am-4pm, T: 65, F: $65., A: $2. Capital Associates, 6164 Martins Landing Ct., Burke, VA 22015. PH: 703-503-5834.
Sep 30-Oct 3 VA, Chesapeake. Autumn Classic Sports Card & Comic Book Show, Chesapeake Square Mall. Exit 11B off No. I-664, 4200 Portsmouth Blvd., SH: Thurs.-Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 60-8', F: $135. for 1, $245. for 2, A: free. Charles Dailey, 3129 W. Friendly Ave., Greensboro, NC 27408. PH: 919-294-8223.
Oct 2 VA, Fredericksburg. "Cardboard Hero's" Comic Book & Sports Card Show, Best Western (Johnny Appleseed Inn). 543 Warrenton Rd. (Exit 133 off I-95), SH: 9am-4pm, T: 30, F: $20.-$40., A: $1.50, under 6 free. Buddy or Beverly Carter, PO Box 34681, Richmond, VA 23234. PH: 804-231-1969.
Oct 9-10 VA, Norfolk. Mid-Month Collectors Show, Sheraton Inn. Military Circle Mall. Military Hwy. & Virginia Beach Blvd., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 18, F: $60., A: free. Anthony Jimenez, PH: 804-463-2904.
Oct 9 VA, Fredericksburg. Comic Book Show, Falmouth Fire Co. 250 Butler Rd., I-95 Falmouth-Warrington Exit, SH: 10am-4pm, F: $45., A: $2. SH: 10am-4pm, F: $45., A: $2. Comicquest, PH: 215-966-0199.
Oct 10 VA, McLean. Greater Washington, DC Disneyana & Character Toy Show (C,SF, etc.), Best Western Westpark Hotel, Rt. 7W & Westpark Dr. (Exit 10, I-495), SH: 10am-4pm, T: 65. Annapolis Marketing, Inc., 6506 Pyle Rd., Bethesda, MD 20817. PH: 301-320-6974.
Oct 10 VA, Alexandria. "Cardboard Hero's" Comic Book & Sports Card Show, Quality Inn. 6461 Edsall Rd. (Exit 2-A off I-395), SH: 9am-4pm, T: 32, F: $20.-$40., A: $1.50, under 6 free. Buddy or Beverly Carter, PO Box 34681, Richmond, VA 23234. PH: 804-231-1969.
Oct 10 VA, Richmond. Comic Book Show, Holiday Inn Crossroads. 2000 Staples Mill Rd. Reality Conventions, PO Box 4218, Hagerstown, MD 21740. PH: 301-791-8159.

WASHINGTON
Oct 2-3 WA, Spokane. Comic Book & Sports Card Funfest, Franklin Park Mall. N. 5628 Division, SH: Sat. 9:30am-6pm, Sun. 11am-5pm, T: 45, F: $40.-$75., A: free. Twin Oaks Sportshows, Ron & Barb Oakden, 11410 NE 124th St., Ste. #411, Kirkland, WA 98034. PH: 206-820-0218.
Oct 3 WA, Tacoma. Comic Book Convention, Tacoma Dome Exhibition Hall. SH: 10:30am-5pm, A: $3. O'Leary's Books, PH: 800-542-1791.
Oct 9-10 WA, Kirkland. Comic Book & Sports Card Spectacular, Totem Lake Mall. Exit 20B East off I-405, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 65, F: $45.-$85., A: free. Twin Oaks Sportshows, Ron & Barb Oakden, 11410 NE 124th St., Ste. #411, Kirkland, WA 98034. PH: 206-820-0218.
Oct 9-10 WA, Kennewick. Comic Book & Sports Card Convention, Columbia Center Mall. Columbia Center Blvd., SH: Sat. 10am-6pm, Sun. 11am-6pm, T: 45, F: $40.-$75., A: free. Twin Oaks Sportshows, Ron & Barb Oakden, 11410 NE 124th St., Ste. #411, Kirkland, WA 98034. PH: 206-820-0218.

WEST VIRGINIA
Oct 2-3 WV, Williamson. Comic Book & Sports Card Show, Southside Mall. Hwy. 119, SH: mall hours, T: 40, F: $65., A: free. Shelby Tussey, Box 23388, Lexington, KY 40523. PH: 606-223-5359.

WISCONSIN
Sep 24 WI, Kenosha. Comic Book & Sports Card Show, Swedish American Club. 7002 30th Ave. (7 mi. E. on Hwy. 50, from I-94 to 30th Ave., left 5 blks.), SH: 3pm-9pm, T: 19-6', F: $15., A: free. Home Base Cards, Bill White, 7529 40th Ave., Kenosha, WI 53142. PH: 414-694-8422 or 551-8237.
Sep 26 WI, Brookfield. Brewcity West Comic Book Show, Midway Motor Lodge. 1005 S. Moorland Rd., (Exit I-94 at Moorland Rd. S.), SH: 10am-4pm, T: 32, F: $25., A: $1. Comics Express, PH: 414-351-1719 (between 3pm-8pm).
Sep 26 WI, Marshfield. Comic Book & BB Card Show, Eagles Club. 1104 S. Oak, SH: 10am-4pm, T: 25-8', F: $19., A: free. Pat Baer, PO Box 628, Marshfield, WI 54449. PH: 715-384-2232 or 384-0966.
Oct 2 WI, La Crosse. Octoberfest Sports Card & Comic Book Classic, Radisson Hotel-Downtown. 200 Harborview Plaza, SH: 3:30pm-9pm, T: 75-6', F: $25. for 1, $45. for 2, $60. for 3, A: free. MJ Sports, Mike Kulig, 226 9th Ave S., Onalaska, WI 54650. PH: 608-783-1408 (after 2pm).
Oct 10 WI, Madison. Madcity Comic Book Show, Howard Johnson Plaza-Hotel. 525 W. Johnson St. (downtown-UWM), SH: 10am-4pm, T: 32, F: $25., A: $1. Comics Express, PH: 414-351-1719 (between 3pm-8pm).

WYOMING

CANADA
Sep 24-26 AB, Calgary. Comic Book & Sports Card Show, Marlborough Mall. 3800 Memorial Dr. NE, SH: Fri. 12noon-9pm, Sat. 9:30am-5:30pm, Sun. 12noon-5pm, T: 40-8', F: $96.30, A: free. Gary Lipchen, Unit 80, 3800 Memorial Dr. NE, Calgary, AB T2A 5H5. PH: 403-235-3609.
Oct 15-17 AB, Calgary. Fall Comic Book & Sports Card Show, Sunridge Mall. 2525 36th St. NE, SH: Fri. 12noon-9pm, Sat. 9:30am-5:30pm, Sun. 12noon-5pm, T: 40-8', F: $96.30, A: free. Elid Brandell, PO Box 20026, Calgary, AB T2A 5H5. PH: 403-277-1303 (phone or fax) or 403-240-5252 (pager).

Words & Pictures Museum in Northampton, Mass., is sponsoring Out of Space, an exhibit devoted to *Aliens*, through Oct. 2. Art from a number of *Aliens* graphic novels and comic books is on exhibit and, according to the museum, it's "the first time such an exhibit has been compiled."

All of the art from *Aliens: Tribes* by **Steve Bissette** and **Dave Dorman**, along with preliminary sketches, is on display, as well as art from *Aliens Book One* by **Mark A. Nelson** and **Mark Verheiden, Simon Bisley**'s *Aliens* story from *Dark Horse Presents*, and a number of items produced by **H.R. Giger**, who designed the Aliens in the first place. A solo exhibition of Giger's work at the museum is being planned for 1994.

In addition to art, props from the three *Aliens* movies, toys, models, unpublished manuscripts, and an eight-foot-tall Alien model are also on display.

A limited-edition piece of original art has been produced by Dorman for the exhibit, with 250 signed-and-numbered prints available for $29.95 each.

A chromium card by **Sam Kieth** is polybagged with the first issues of two Entity Comics mini-series shipping in October. *Zen Intergalactic Ninja: The Hunted* #1 and *Young Zen* #1 contain a card produced using a process similar to that used for the covers of Valiant's *Bloodshot* #1 and *Turok Dinosaur Hunter* #1, according to Publisher **Don Chin**. "The card features Sam's cover art from the recent *Zen Earth Day Annual.* It is a variant of the promo card for the upcoming Zen trading card set from Maxx Cards," he added. Both black-and-white mini-series are written and illustrated by **Bill Maus** and retail for $3.50 each. A **Jae Lee** chromium cover is scheduled for *Zen Intergalactic Ninja* #0, which ships in December.

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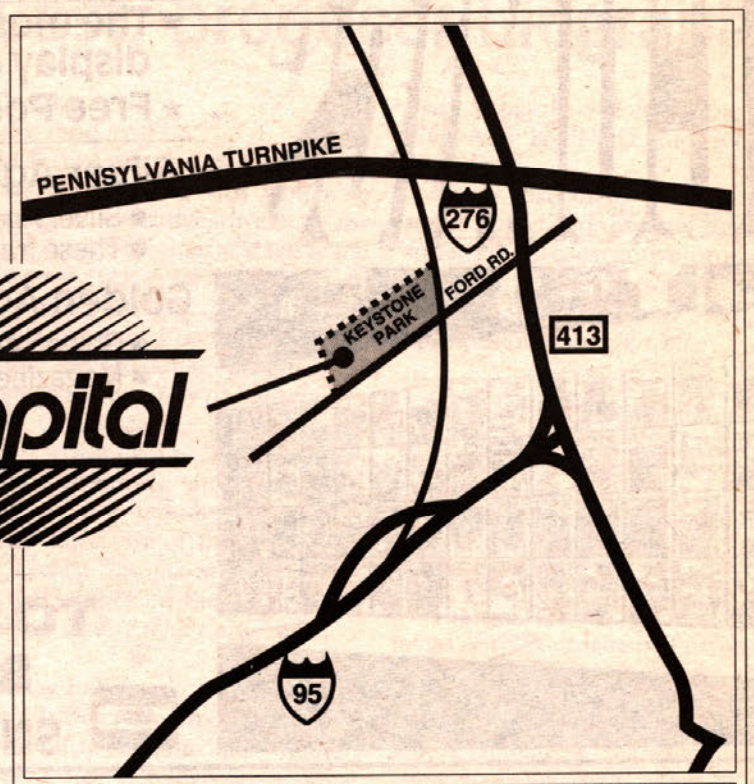

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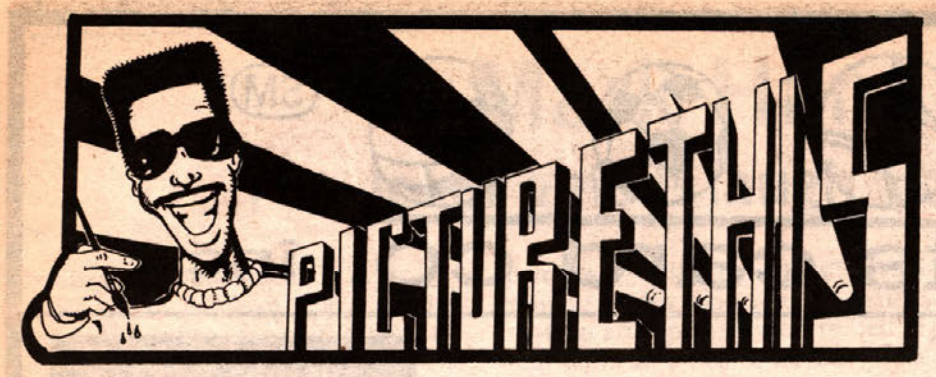

I was at my favorite gay bar yesterday. Oops. I mean I know a bar where a lot of gay people go. Ahhh. I enjoy the company of men, I mean real men. What I'm trying to say is, well, I don't really know how to put it.

I think people, myself included, spend too much time trying to clean things up verbally so they aren't perceived in a certain way. Being gay doesn't make you a monster — nor, for that matter, does being black or a woman or a white Anglo-Saxon male. What *does* make you a monster is ignorance.

I'm glad to see comics are taking a more progressive stance, and it is happening quietly, without any fanfare, which is good.

Recent examples are the Milestone deal with DC Comics, last year's events in *Alpha Flight* (OK, they had a little bit of fanfare), *Sandman*, and *Swamp Thing*, and the growing popularity of *Tales from the Closet*, to name but a few.

What really surprised and impressed me was Smithers coming out of the closet, sort of, on *The Simpsons*.

When Mr. Burns fell in love with Marge Simpson last season, Mr. Burns was explaining to Smithers why he wanted her. Asked if Smithers knew what true love was, Smithers imagined Mr. Burns flying into his window, playing a harp. When he came out of his fantasy, Smithers replied, "I can only dream, sir." For you continuity freaks, this is the scene as best as I can remember it. It may not have happened exactly this way, but the implication that Smithers is gay was clearly there. The wonderful part about this episode and the majority of this stuff happening in comics lately is that there were no commercials blaring, "This week, Smithers comes out of the closet on *The Simpsons*" or "Smithers' dark secret!"

At Milestone we have a variety of creators who include gays, women, Hispanics, blacks, and whites. Everyone is treated equally and fairly. No one is handled with kid gloves — and we mean *no* one. We are not looking to fill quotas, nor are we just "looking for a few good men." We are looking for people, regardless of race, creed, color, national origin, sexual preference, or whatever, who have a story to tell. We are not looking for the "cause of the month" story; we are looking for good stories first, and, if they include those elements, so be it. Some companies, such as Tundra Publishing and Eclipse Books, have similar guidelines where they put the creator first — although Milestone may be the first to include a multicultural cast of characters and creators in a super-hero universe.

A while ago I did something really stupid on a Milestone project. Not only did I get orally reprimanded by Milestone Editor-in-Chief Dwayne McDuffie, I also received a memo from the President, Derek Dingle, which stated his displeasure. This may seem pretty standard to you, but keep in mind I'm one of the owners and founders of this company and I'm not exempt from criticism. I'm not trying to toot Milestone's horn; I'm just trying to make a point that people should be treated the same, regardless of personal circumstances — especially in a small industry like comics.

Some of my favorite entertainers are people like Howard Stern, Andrew Dice Clay, and the late Sam Kinison. I'm also a huge Guns N' Roses fan. All of these performers have, in one way or another, made references to black people which weren't positive. In the case of Kinison, Clay, and Stern, they were trying to be funny, and they were. In the case of Guns N' Roses, their song "One in a Million" was reflecting "a small town, white boy's attitude."

In every one of these instances, the performers had to explain what they meant. Like white performers, black performers have to explain their message, also. Now when rap artists rap about their experiences or try to talk from the point of view of a drug dealer or a gangbanger, they have to explain themselves over and over again. They are criticized constantly as being anti-white, pro-violence, etc. Anybody who can listen to a song and decide he needs to go out and kill someone should be locked up, because this person is crazy and was crazy long before he listened to the music. Whoever uses this as an excuse at a trial is fooling the public.

You, like me, probably read a few thousand comic books a year. We probably share the same interest in science-fiction movies, also. I'm willing to bet that no one in my reading audience has ever attempted to leap over a building in a single bound. I'm further willing to bet that, if a bat flew through your window, you would knock your grandmother over trying to get out of the room and not sit there and say, "It's an omen. I shall become a creature of the night."

Let's call a spade a spade, shall we? (Excuse the pun.) Let's try listening to each other. How many times do we take things negatively, because they are presented to us in a negative way?

I'll give you a perfect example: country music.

For years I hated country music. My father before me hated country music, just as his father before him hated country music. I never really *listened* to country music — 'til one day I was flipping through the old cable channels and I started watching *The Hank Williams Story*. The movie was so-so, but the music was great. In a lot of ways country music is a lot like rap. They each tell a story from a personal point of view. I don't see myself getting on a plane and heading to Nashville any time soon, but I'll no longer yell at the top of my lungs, "Oh, God, no!" when they come to the country music portion of the Grammys.

There is something even more important happening beneath the surface.

Traditionally, country music comes from the South and is sung mostly by white people. Rap music is from the North and the majority of it is performed by black people. Historically, there have been problems between white southerners and black northerners, one of them being a little thing called slavery. There are some places in the South, here in the year 1993, that I still wouldn't go to. Recently a Rap/Country Music crossover bridged those two worlds, again without much fanfare.

It's important not to reward every pro-gay or pro-whatever group. If we just do these things, they will become commonplace. Are you rewarded for going to work every day? Are you handed a medal for caring for your family? Do you receive a standing ovation for finishing your dinner? No, you don't. It's because these things you have to do, you need to do, you want to do.

Being a decent human being to another human being should be commonplace. It also requires a thicker skin than most have.

Blacks, Jews, and women have long been the butt of jokes. If we want to be considered like everybody else, we have to take the heat like everybody else. A great deal of stereotypical black comedy is performed by black comedians, but let a white comedian perform it, and he becomes the white devil, the Anti-Christ, Lucifer, Satan, Andrew Dice Clay. That's simply not fair. If it's funny, it's funny. Unless the comedian really believes what he is saying, it is harmless. There are a lot of white rappers and then there is Vanilla Ice.

The minute Vanilla Ice came on the scene, he was attacked like an Electoral vote by Republicans. I said it then and I'll say it now: Vanilla Ice is harmless. His song "Ice, Ice Baby" wasn't that bad (unlike his movie, P.U.!). So what if he didn't grow up in the toughest part of Brooklyn? Lighten up (no pun intended). If you don't like it, don't buy it. In the words of H. Ross Perot, "Problem solved."

If you want a problem to go away, especially in the entertainment field, ignore it. The more attention you bring to something of this nature, the more important it (or he or she) becomes. Perfect example: The 2 Live Crew and their song "Me So Horny." That wasn't exactly rap at its greatest, but let a news crew get hold of some fanatic's opinion, and it becomes a First Amendment battle. Believe me, that song is tame compared to some of the stuff in rap.

Let me sum up.

What I'm trying to say is that the day of causes is over. Being politically correct for the sake of being politically correct is dangerous, if you don't believe what you are being politically correct for.

The days of "some of my best friends are gay" or "black" or "women" are hopelessly outdated. It's OK to dislike somebody; it's OK to disagree with somebody. It's the ability to disagree with somebody vehemently and still maintain respect for that person which is the cornerstone of being an adult. We tend to dislike a person because of his or her views, and not because of the kind of person they may be.

I take as many shots at the Republicans as I can. Where I come from, Republicans are not the party of choice for black people. I kid my African-American friends who are Republican, and they kid me for drawing comics, but they are still my friends. And there are a few Republicans I have a lot of respect for. First there is Jack Kemp and then there's, uh, uh, Abraham Lincoln! Yeah, that's it.

There's a scene at the end of Bill Murray's *Scrooged* where he is talking about the spirit of Christmas and how, if you do things every day that you normally do at Christmas, you'll start to like that feeling, and these things at that point will not be big deals, but day-to-day occurrences.

Hey, it could happen.

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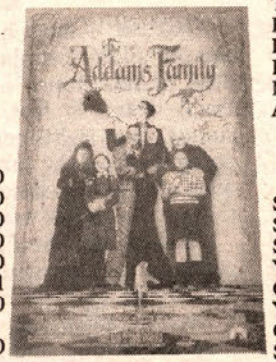

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Medina Mailbag

This is just a little note to thank you for the info on the new Reebok ad. I did call the number to complain, and the young woman took down my comments and promised to forward them to their ad department. I hope enough people will be motivated to call to complain about the stereotype of the immature comics reader. Being 24 years old, a pending film school graduate, and an assistant editor in comics hopeful, I'm really tired of the goofy image the media gives comics fans. Of course, there is also the implied idea that those who create comics are just as goofy.

Jay R. Shull, Hattiesburg, Miss.

(Gawsh, Jay, where ya think they got that idea? Hyuck, hyuck. Sorry. I just got back from the West Coast, a trip that included a tour of Disney Studios courtesy of Marv Wolfman, and I have the overwhelming urge to let my ears grow down to my shoulders. I'll try to behave for the rest of this column.)

✸

It's me again, and, yes, I'm again grousing about the *DC Archives* series' failure to live up to its premise (namely, the failure to consistently reprint the entire comic books). I appreciated your review of *All Star Archives. Volume 2* in ***CBG*** #1021, despite the fact that, unlike Volume 1, and with the $49.95 price unchanged, Volume 2 did not reprint the entire issues.

But what compelled me to write to you was your suggestion of Defiant Comics' false advertising in ***CBG*** #1027, because the same claim could have been included with your review of *All Star Archives Volume 2.* Solicitations for this volume clearly led me to believe the entire issues would be reprinted. Diamond Comic Distributors' *Previews* for December 1992, page 50, states this edition "reprints the entire contents of *All Star Comics* #7-10," while DC's *Direct Currents* #61 for April 1993 boasts, "this volume represents *All Star Comics* #7-10 in their entirety." Even the back cover says, "re-presented in their entirety. . . issues #7-10 of *All Star Comics*." Based on these descriptions, should *All Star Archives Volume 2* be returnable for a full refund?

Doesn't DC realize the front cover and stories alone do not complete the comic-book reading experience? Don't most folks get a kick out of seeing those classic house ads as well as the other ads? When Professor Jerry Bails in his foreword says, "There was an ad for the first issue of *Leading Comics* in *All Star* #9," shouldn't we be able to turn to that issue and see that ad?

Well, we've been all through this before, and it seems I am in a definite minority on this issue, so I'll just thank you for letting me blow off a little steam, thank you for your always enjoyable work, and offer my continued best wishes. But, until the *DC Archives* series lives up to its potential, or at least its advertising, Make mine Micro-Color!

Allen Ellis, Highland Heights, Ky.

*(I'm grateful to have even incomplete reprintings of such classic comics, but I have to agree **All Star Archives Volume 2** should be fully returnable. Which leads to a wider issue.*

*My personal position is that when a comic book, or any other item, for that matter, does not fulfill the inducements touted in its solicitation, that comic book or item is fully returnable. A change in price? Returnable. A change in contents? Returnable. Any false information, such as The River Group's claim that its **Plasm** card set was the only way to get a copy of **Plasm** #0, when it was, in fact, available in Diamond's June **Previews** weeks prior to the release of the cards, makes the item returnable.*

Distributors have various policies on returnable items, but I don't believe these policies are consistent with laws governing such commerce. No one can be forced to purchase goods that don't match up with the goods one has ordered.

Am I mistaken in this belief? You tell me.

*The floor is hereby open to consumers, distributors, and my good buddies in the legal profession. Send your letters to: **Oh, So?**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990. This one's too big for "Medina Mailbag.")*

✸

You may be tired of hearing this, but I loved your "It, the Living Colossus" in Marvel's *Astonishing Tales* #21-24. That kung-fu Fin Fang Foom stuff cracked me up. I always wanted to ask you: Who was the Humphrey Bogart look-alike guy who showed up in one panel of the last story? Was he a *non sequitur*, a McGuffin, or, as I always suspected, the introduction of a plot thread that was never picked up, once the series was canceled? Do you have any recollection where you were going with him?

Randy Crawford, Grand Rapids, Mich.

*(Time for more obscure Marvel trivia, folks. I apologize for its being incomprehensible to all but the 46 fans who purchased those issues of **Astonishing Tales** featuring "It." Then again, you can generally pick up the whole series for a buck a book, so why not do your favorite comics shop a favor and check out this frivolous footnote in the history of the Marvel Universe?*

"Bogie" was a private detective hired by Dorian Delazny, who didn't believe the accident that crippled Bob O'Brien was just an accident. The detective was hired to investigate the matter.

Why did the detective look like Bogie? I don't think I ever got this OK'd — I'm not sure I even mentioned this to editor Roy Thomas before the series was canceled — but this detective was not of this Earth. He was a shape-changing alien.

Bogie was a Skrull or, if I couldn't get permission for that crossover, the good alien from a pre-hero monster story featuring a pair of shape-changing aliens. In that original story, the bad alien was from "Mars" and the good one from "Venus."

*In short, I was preparing to pretty much steal the character of "John Jones, Manhunter from Mars" from his earliest adventures in **Detective Comics.** These would be the tales before John became known to the people of Earth.*

*I was **such** a fanboy. Still am.)*

✸

I have been reading your column for the past four months and have found it to be interesting, despite finding some of your ideas disturbing and repulsive. It seems to me that a decade-and-a-half grudge against Marvel would be nonproductive and childish. So you couldn't write about Heaven in *Ghost Rider.* Stuff happens. When you write comments about all Marvels being crud, do you consider the effect this has on the creators? Not only are you insulting multitudes of creators, you probably are making a few enemies. You should show respect to those people. Also, are you upset about the highway named after Reagan because years from now people will be embarrassed to name something after Clinton? Have a nice day!

Brian Sherwin, Suffolk, Va.

*(Disturbing **and** repulsive. Gosh, Brian, we should start charging you double for this column!*

*If I hold a "grudge" against Marvel Comics, it's because the present management has done so badly by the classic characters of Stan Lee and Jack Kirby. The change in my **Ghost Rider** script has nothing to do with it, and, in fact, I wrote several hundred pages of comics for Marvel since that script.*

I've never said all Marvels are crud and have written entire columns praising some of the company's efforts.

Two quick digressions.

*Marvel is paying me for its reprints of my old **Ghost Rider** yarns in **The Original Ghost Rider.** However, I would still prefer you bought **Satan's Six** and my upcoming **Black Lightning** books over these earlier efforts. They're better.*

*Scott Lobdell wrote an outstanding tale in **The Uncanny X-Men** #303. If all Marvel Comics were this good, we wouldn't be having this discussion right now.*

No, I do not consider the effect of a negative review on the creators of the material being reviewed. We all knew the job was dangerous when we took it.

*In my constitutionally protected opinion, Ronald Reagan was a genuinely evil man who visited great hardship on our country in the eight years he led us. He was callous, ignorant, and totally devoted to his wealthy benefactors at our expense. I don't think **he** likes **me** much, either.)*

✸

That's it; I have had it! I'm sick and tired of all the hoopla that is being generated by this rumor about The Fantastic Four, when, in fact, that is all it is, a rumor. So, right here, right now, I'm going to dispel the rumor and give you the facts about the whole situation — something you yourself have not tried to do.

t irst of all, *The Fantastic Four* is not going to be canceled. It is as simple as that, no ifs, ands, or buts.

Second, sales are not down. In fact, they are strong and steady and do not warrant cancellation.

Third, a major character is not going to die. While it's a major possibility that something will happen to a major character, no one is going to bite the big one.

Fourth, and last, there are no plans to spin off a new title and call it *Fantastic Force.*

How do I know this, you ask? Why, quite simply, I talked to someone at Marvel. None other than Paul Ryan, the artist of the *Fantastic Four.* I ran into him at a recent comics show in Boston. There I asked him about the rumor that was circulating about the possible cancellation of the book. He was nice enough to answer all my questions, which you have just read, and inform me about future happenings in the book. (That's how I know no one's going to die.) I must say he is a great guy and was a pleasure to talk to. Not only did he dispel the rumor, but he gave me an insight as to how the whole blasted thing probably got started. It would seem that Tom DeFalco was sitting in his office with a couple of other editors at Marvel. They were discussing what was happening in *The Fantastic Four*, and talk eventually came around to Franklin Richards. As they talked, this idea came up about how they could possibly spin off the character into another comic book, teaming him up with other individuals (none from *The Fantastic Four*) and calling it *Fantastic Force.* However, that was just office talk and there are no plans to produce such a series. Now that I have totally destroyed the rumor and laid it to rest, I believe it is time to comment on the individual who helped to perpetuate it to mammoth proportions. That's right, I'm talking about you.

I find what you did totally reprehensible. Reporting on the rumor like that is nothing short of tabloid journalism. It shows you have no journalistic integrity whatsoever. It would've been very easy for you to check the validity of this rumor, since you supposedly know people in the industry. Instead, you took it as another opportunity to slam Marvel and perpetuate your vendetta against a company you feel conspires to prevent you from working for them. Adding to this is the fact that you enraged several thousand comics fans for nothing, goading them into writing Marvel to complain about a nonexistent situation. In reality, what you did was trick thousands of comic fans into doing your dirty work.

In closing, I would just like to say that I believe an apology is in order to Marvel Comics and the thousands of fans that you have wronged. Included with the apology should be a retraction of the column you wrote concerning the rumor. Finally, I hope my letter sees print in your column. If it doesn't, I will know you don't have the backbone to face the truth and that I won't be able to trust anything you write ever again.

Nathan Machado, New Bedford, Mass.

*(Nathan, I am going to give you the benefit of the doubt here and assume you haven't see any issue of **CBG** since the one in which my original Fantastic Force column appeared. Then, I'm going to ask you some questions.*

*Why have you determined Paul Ryan's version of the situation is the whole truth and nothing but the truth? I wouldn't want to cast any doubt on Ryan's honesty — he might have been relating the story as it was told to him. Additionally, I've enjoyed my talks with him at various conventions and lauded his **Fantastic Four** art as the only good thing in the comic book. But his version of the story doesn't match up to:*

*a) Marvel's own press releases (**CBG** #1031);*

*b) the version related by a Marvel Comics contributor in the **Tony's Tips** column of **CBG** #1033; or,*

*c) the catalog solicitations for the November-shipping issue of **Fantastic Four**, which reveals Ant-Man as the new member of the team.*

*How is reporting a rumor **as a rumor**, which is what I did in the original column, and then following up the rumor with updated information as it became available inconsistent with journalistic integrity?*

*How is that you've missed the fact that **Tony's Tips** is **not** a news column, but rather a column of humor and opinion? You may be fixated on the rumor; I'm far more interested in how it speaks to the lack of creativity and values in most of the Marvel Comics*

(TONY'S TIPS, Page 96)

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By Don Thompson

✸ I'm more convinced than ever that ***Lois and Clark: The New Adventures of Superman*** is going to be this year's equivalent of *Batman: The Animated Series* — that is, a comic-based TV show which will be a popular success without embarrassing or nauseating the fans of the comic-book characters.

Maggie and I, along with representatives of some other publications, were flown to Los Angeles for a visit to the set of *Lois and Clark*. Our enthusiasm for the show can be measured by the fact that we still think it'll be great after flights out and back on Screaming Baby Airlines and an unscheduled overnight stay in Chicago, thanks to a lightning strike on a major air control tower in Indianapolis (or, perhaps, Minneapolis — the Screaming Baby Airlines couldn't seem to differentiate between them and told us both cities at one time or another). We had the good sense to get a hotel room at the O'Hare Hilton; those who elected to wait all night in the terminal got an extra treat — the heat went out, leaving them to cover themselves with thin airline blankets (the kind that look and feel as though they were pulled from a lint trap) and spend the night shivering.

Thanks to Paul Dini, story editor on *Batman: The Animated Series* and a promising ***CBG*** columnist (he keeps promising to write another column for ***CBG***), we also toured the Warner Bros. animation studio. You'd kill for the sketches taped to the walls and computers in that place.

Anyway, we toured the sets — the Kent home in Kansas, Clark's apartment, Lois' apartment, Luthor's penthouse, the Metro Club, and, of course, *The Daily Planet*. All the sets looked good, though our group had several laughs over the books used as props in bookcases in various homes; you won't be able to read the titles on your TV screen, but Luthor has two copies of a price guide for occult books and objects, Ma Kent has *Free to Choose* among the books on her kitchen shelf, and Clark has an eclectic mix of children's books, outdated nonfiction, and sleazy best-sellers. Taste apparently is not one of his super-powers.

We saw John Shea (Luthor) at a distance, waiting in the 90-degree California sun in a tuxedo for his scene in the Metro Club, and actually had a brief visit from Dean Cain, Superman himself, who arrived just as we were leaving the sets and stopped to say hello. He had come in early to work out before shooting any scenes. While I had always understood that TV cameras made people look heavier, Cain looks much larger and *much* more muscular in person.

The pilot episode will be broadcast the evening before this issue goes to the printer, so you will have formed your own opinions of the show before you read this.

We also visited some of the sets — a cave and a riverboat — for ***The Adventures of Brisco County Jr.***, a new Fox series which mixes comedy, Western action, and a bit of fantasy. It has some of the flavor of *The Wild Wild West*; we enjoyed the pilot and the first episode as a nice way of unwinding on a Friday evening.

✸ Some weeks ago, I mentioned a page by Howard Nostrand which was reprinted in *Tales from the Edge* and wondered whether Nostrand swiped it from Wally Wood or vice versa. Lawrence Evans (known far and wide as Lawrence Watt-Evans) called to tell me that Nostrand's version appeared in one of the Harvey horror titles — oh, yes, Harvey Comics used to publish horror comics; very grisly ones, in fact — probably *Black Cat Mystery*. Furthermore, it appeared *after* Wally's "Trial by Combat" story in *Two-Fisted Tales*. However, David Spurlock, editor-publisher of *Tales from the Edge*, said that it is not actually a swipe, and he's right. Nostrand did not copy a single drawing from Wood, but, if you look at Wood's "Trial by Combat" and Nostrand's "Ivan's Woe," you will be struck by the amazing similarity of the page showing the actual combat. Nostrand obviously saw Wood's page and did his page in similar fashion, but it is not a swipe.

✸ And one last item before I start in on the comics: Harlan Ellison has, again, topped himself. Every few years, Harlan writes a story which is outstanding even for him. In part, this is because he ignores the fans who beg him to write another story just like a previous one. Harlan doesn't do this, but moves on to new, different stories and new plateaus. As he has put it, if he listened to those fans, he would still be turning out variations on " 'Repent, Harlequin!' Said the Ticktock-man" and never would have written (among others) "The Beast That Shouted Love at the Heart of the World," "Pretty Maggie Moneyeyes," "I Have No Mouth and I Must Scream," "The Whimper of Whipped Dogs," "Soft Monkey," and "Jeffty Is Five." (This list could be greatly expanded; I just pulled these from the top of my head.)

Nor would he have written "***Mefisto in Onyx***," a story remarkable in many ways and arguably his best to date. This story is 20,200 words long — extremely long for Harlan; his longest story in 13 years — and is published in its entirety in the October 1993 issue of *Omni*. It also will appear in the first issue of *The Magazine of Mystery and Suspense*, due out soon, I understand, and in a trade edition and a signed, limited hardcover edition from Mark V. Ziesing Books (a publisher of extremely well-produced books) in November.

Movie possibilities are also strong, but don't wait for a movie, which may mess up some of the twists and turns of this brilliant story.

What's it about? I wouldn't dream of spoiling any of the surprises. I will say that it involves some strong themes, among them serial murders, and that it is a fantasy. If you are put off by strong language, skip this story; otherwise, seek it out and read it.

But don't expect Harlan to write a sequel. Odds are that his next story will be entirely different.

✸ I feel duty-bound to mention it every time I like anything about a Bloodlines chapter, so I should mention that ***Adventures of Superman Annual*** #6 (DC, $2.50) has a nice origin story for Sparx, who is (I think) the first person to deliberately set out to have her spinal fluid slurped by an alien in order to activate her meta-gene and make her a super-hero. She is D. C. Force, one member of a most interesting family of meta-humans called Special Forces. I also like the subtle touches of the relationship of Toby Raynes and Maggie Sawyer.

The plot and creation of Sparx are by Karl Kesel and Tom Grummett, with inking by Ed Hannigan and Andrew Pepoy. The balance of new characters and old is very well handled; the only thing I didn't like was the inclusion of those boring alien spine-suckers.

✸ ***Agent Three-Zero*** #1 (Galaxinovels, $3.95) is an illustrated novelette about a famous spy (oxymoron alert!). It is written by someone with absolutely no feel for the language, choppy sentence structure, incomplete sentences, clumsy exposition, no characterization, and endless errors due to ignorance of English ("lot's" for "lots," "grizzly" for "grisly," etc.). Some of the drawings are pretty good but they don't make up for the trite plot and inept writing.

✸ ***Alien Legion: Binary Deep*** (Epic, forthcoming, price unknown) is a one-shot in which Torie Montroc sets out to clear his father's name and identify the persons really responsible for the destruction of a world. Despite some nice touches — Montroc's father is in semi-suspended animation to prolong his life and clearing his name will not save him; the only source of evidence is a data-storing planet destroyed by Alien Legion forces — the story is severely damaged by a rushed, anti-climactic ending.

✸ ***Archer & Armstrong*** #16 (Valiant, $2.50) is labored and unfunny (and, as is so often the case with Valiant titles, badly proofread — the man who freed India from British rule through non-violence, one of the most important persons of the 20th century, was Mohandas K. Gandhi, not "Ghandi"). The real reason I mention it here, though, is to request that Mae West's line "Is that a gun in your pocket or are you just glad to see me?" be retired, along with "I don't think we're in Kansas any more." Not only is it overdone in comic books; it is misused. Try creating your own lines — it's called writing.

✸ ***Avengers: The Terminatrix Objective*** #1 (Marvel, $2.50) is the start of a four-part series in which a substitute Kang is opposed by a substitute Thor, a substitute Captain America, and a substitute Iron Man. Originality is obviously not a priority here.

The story opens by quasi-quoting Heraclites ("Time is a river flowing endlessly through the universe and you can't step in the same place twice," or words to that effect) and then proceeds to ignore him by bouncing imitation heroes and imitation villains all over time. I don't suppose it would be much better with real heroes and villains — time travel is almost never handled well in comic books — but I really don't see that the elimination of all natural ingredients is necessarily a good thing.

✸ ***Beauty of the Beasts*** (MU Press, $2.50) is a pin-up book of "sexy" poses of anthropomorphic animals. You don't want to know my opinion of people who go for this sort of thing, particularly if you are one of them.

✸ ***'Breed*** is a new series (coming from Malibu's newest imprint in January) by Jim Starlin; I'm not sure if it's an ongoing series or a maxi-series; Jim handed me photocopies of the first four issues at San Diego, and we never had time to discuss it further.

The first four issues are entirely done (four issues completed at least four months before the series is to begin appearing — would that more people would follow this example!) and *'Breed* is excellent. The story begins in 1948, when all but one of the inhabitants of a tiny Texas town have been slaughtered by demonic "night raiders." The one survivor is a teen-ager who, nine months later, bears a son. He is the 'Breed of the title — half human, half demon.

Jim unfolds his story chronologically and with no confusion for the reader over when and where events occur. It continues through the Korean War and the Vietnam War; by the end of #4, it is 1972, Raymond Stoner is starting to unravel the truth about his past, and his mentor is getting some hints about his future.

Fans of Jim's previous work — particularly fans of *Dreadstar* and *Gilgamesh II* — should enjoy this. I certainly am doing so. I'll have to wait until May to read any more, though.

✸ OK, this item is for cat-lovers only. Ailurophobes should skip this paragraph entirely; you have been warned. ***Cat in a Box*** ($1.50 from Jabberwocky Graphix, P.O. Box 165246, Irving, Texas 75016) is a tiny booklet of photographs of (duh!) a cat in a box. The photos were taken and published by Brad W. Foster of his cat Sable. Cat-lovers dote on this sort of thing; others don't. You know to which group you belong, so act accordingly.

✸ ***Catseye*** (Manic Press, $2.50) is a color comic book, airbrushed, with art I don't care for, really bad lettering, and a trite and uninvolving story (a six-parter beginning in issue #7) which does not hold my interest. In case you choose your comic books according to my negative reviews, you should make note of the address — 335 Washington St., Box #306, Woburn, Mass. 01801 — because not all distributors carry it. There have been eight issues to date.

✸ ***Catswalk: The Growing of Girl*** (Celestial Arts, $17.95) is a hardcover juvenile novel written and illustrated (in color) by Trina Robbins. It is intended for young girls — I'd say 10 to 14, as a ballpark figure — and tells the story of Girl, who was raised by the last of the Great Cats and goes on a Catswalk to find her future in a

(COMICS, Page 100)

TONY'S TIPS
(From Page 94)

being published today.

Certainly, you are entitled to your erroneous belief that my alleged "vendetta" against Marvel stems from being prevented from working for them. I've covered this before, but it comes down to my not ***wanting*** *to work for Marvel and, conversely, Marvel showing no indication that they want me to work for them. I've plenty of exciting, fulfilling work elsewhere, so why would I react in such fashion to not working for a publisher whose standards I find so low?*

Sorry, Nathan, there will be no apology or retraction coming from me on this one. But there also won't be any further columns on ***Fantastic Four/Force.***

Why? Because, despite my fondness for Paul Ryan's work, I'm not buying/reading ***Fantastic Four*** *any longer. The characters are unrecognizable, the stories are unimaginative, and the writing is clearly the worst the title has ever contained in its 30-plus years of publication. In short, I'm outta there.*

We'll talk about my backbone some other time.)

Your comments on this feature, as well as anything else that you think Tony might get a kick out of, should be sent to: ***Tony's Tips,*** *P.O. Box 1502, Medina, Ohio 44258.*

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COMICS
(From Page 96)

fable about growing up. Though it isn't specified, the story takes place in Africa, and it is a lovely fantasy odyssey which manages to be suspenseful without being frightening.

The book came out in 1990, but any book store can still order a copy for you; all you need know is the title, author, publisher and price, all of which appear in the previous paragraph.

The illustrations, incidentally, are excellent and complement and illuminate the text perfectly. A literate adult easily can read the book in less than an hour; its length is not an obstacle to a child, and a young female person most likely will read it multiple times.

✸ ***Catwoman*** (DC, $1.50 once the obligatory enhanced-cover, higher-price first issue is out of the way) is an ongoing series featuring one of the more interesting supporting characters from Batman's cast of characters. For myself, I would prefer stories divorced from the Batman storyline, but perhaps that will come later; for now, Catwoman is reluctantly working for Bane.

Catwoman steals for Bane and gets a percentage, something she resents. Bane sees her as a threat and tries to eliminate her. The series is off to a flying start, though a slimmer, more lithe Catwoman would be more believable as an athlete.

Sidebar: Recently, we ran a letter from a woman complaining that Catwoman has become vastly more pneumatic for this series, with enormous breasts which would hamper her athletic prowess. The letters we have received in response are of two types: Women agree and males disagree, with the males usually making the spurious claim that comic-book men are also drawn as excessively perfect physical specimens. This ignores the fact that the men's *sexual* characteristics are not stressed (in most cases, there isn't room inside their tights for anything approaching the norm, let alone excess) and that men's athletic abilities are stressed far above and beyond their attractiveness. Men's costumes also tend to be made of stronger material — Catwoman's costume is falling apart by her second issue.

There is a message here for males, particularly those who bemoan the shortage of women comics fans, though those who most need to get it won't understand it.

✸ If you still haven't tried ***Cerebus*** (Aardvark-Vanaheim, $2.25), let me make yet another try at convincing you that you are missing out on something really good and really important.

Cerebus Number Zero ($2.25) is a fat issue reprinting three stories not collected in the enormous trade paperbacks ("telephone books") which otherwise collect the entire 15-year run of *Cerebus* from #1 through #162. A copy of *Cerebus* #0 (#51, #112/113, and #137-138) and the seven volumes of trade paperbacks — *Cerebus* (reprinting #1-25), *High Society* (#26-50), *Church and State* (two volumes, #52-111), *Jaka's Story* (#114-136), *Melmoth* (#139-150), and *Flight* (#151-162) — will set you back less than $175. It's even possible you can order through a good comics store and get a nice discount on the entire set.

The *Cerebus* series is a finite series (not a limited series in any sense of the word), planned to run 300 issues and detailing 26 years in the life of Cerebus, an aardvark (an aardvark with an aattitude) in a world of humans. *Cerebus* began in December 1977 and will end in March 2004. It is a monumental task, and Dave Sim (aided on the art by Gerhard) has produced more than 3000 pages to date with more than 2000 yet to come. This would be impressive even if it weren't good; though, in fact, it is great. You can't very well pick it up halfway through and derive full enjoyment from it, but, thanks to the reprints, that isn't necessary.

It is unlikely that anyone will ever duplicate Dave's feat — no other "independent" comic-book title has even managed 100 issues — and the chance that anyone will match it in quality and quantity is astronomically remote.

(Even in the mainstream world, the closest anyone has come to a finite series entirely written by one person and with a definite beginning, middle, and end is *The Sandman* by Neil Gaiman. Neil has produced 54 issues, a special, and a spin-off, with maybe two years to go until the series ends. And Neil is "merely" writing it, while Dave is writing and drawing and publishing *Cerebus*. Both series are excellent; fortunately, there is no reason to choose between them — we can enjoy both.)

✸ Some of you may have noticed that I have skipped some prominent titles. In at least some cases, that is because I am planning to write a column — soon — dealing with various of the new universes which have appeared this year, ranging through Comics' Greatest World, Ultraverse, Fear City, Topps's Kirbyverse, and, probably, the proverbial much, much more.

A member of H.A.R.D. Corps dies in *H.A.R.D. Corps* #13, which ships in September from Valiant. Although Valiant Editor-In-Chief **Bob Layton** wouldn't reveal the character's identity, he did say, "Anyone who has been reading *H.A.R.D. Corps* should be able to figure it out." He added, "When a character dies, it is a significant event. Building up a character's death only to resurrect him or her later trivializes the character and is unfair to the readers. When we say 'Dead is Dead,' we mean it."

A minor demon from Hell searches for a ceremonial knife in the American Southwest in *Miseroth: Amok Hell*, a three-issue mini-series coming in September from Comico's horror imprint, Northstar. The series is written by **Frank Gomez** with art by **Adam McDaniel** and details Miseroth's quest for the knife that he stole from Satan and that has now been stolen from him. Along the way, he encounters drug runners, crime bosses, bank robbers, strippers, and other characters. Editor **Brian Azzarello** said, "Think *Easy Rider* meets *The Terminator* meets *Paris, Texas* meets Hope and Crosby and you come close."

Azzarello added that Northstar plans to start a mini-series approximately every three to four months, "in order to solidify our place in the horror market."

Two versions of *Miseroth: Amok Hell* #1 are available, a standard edition for $2.95 and a prestige format edition with foil embossed logo and a center-spread poster by **Kelley Jones** for $4.95. To promote the series, one free copy will be included with every 10 copies ordered by retailers with a gold foil edition included with every 25 copies ordered.

An ex-intelligence agent is framed for the assassination of the President in *Happy the Clown*, a Caliber Press series scheduled to begin in October. Happy the Clown is written by **Gary Francis** and illustrated by **David Mack** and tells how Lenny, a man who appears to have a mental illness but is really suffering from shellshock, is returned to active duty by the Covert Intelligence Division. Lenny is told that he is to go undercover as a clown to foil an assassination plot against the President, but in reality the CID has plans to use Lenny as the scapegoat for its own planned assassination. The black-and-white series retails for $2.95.

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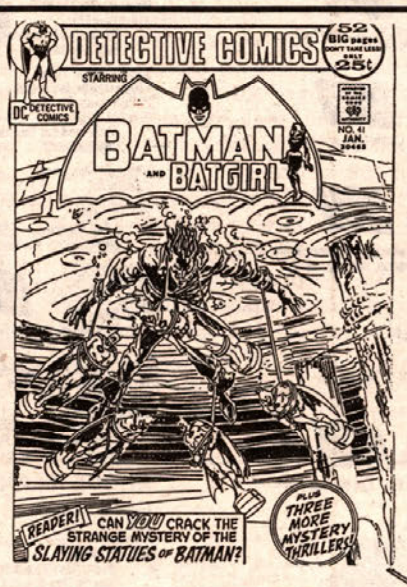
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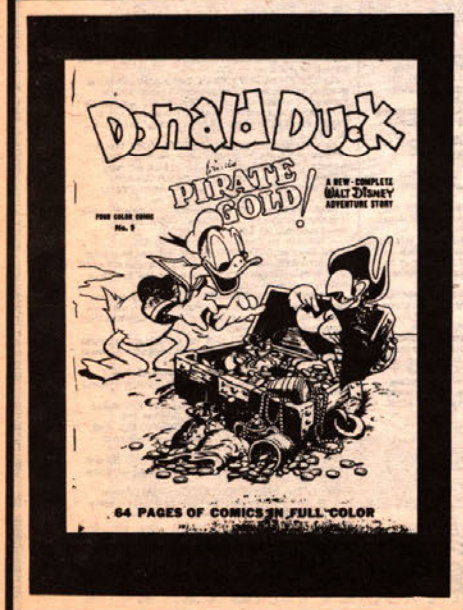

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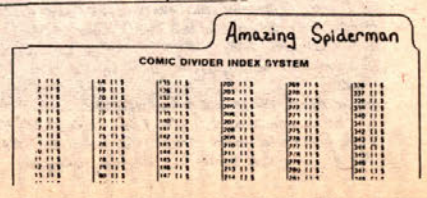

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It is a large (11 x 14) high quality black-and-white shot and is quite suitable for framing. The cost is $14.95 per copy (dealer's inquiries welcome).

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Another auction. OK, so it isn't an original idea. Did I say that it was an original idea?..... sheesh!! It is my 6th auction though, thank you.

FINAL DAY OF BIDS IS 30 SEPT. 1993!!!

THE CONDITION: I bought all of this stuff new and it is in new condition. Some things, like the Flaming Carrots, are probably some of the nicest in existance. I'm serious! All of the items listed are in NM to Pristine Mint. My minimum bid price reflects the superior condition of these collectables.

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BOOKS

A selection of books for sale. (For that matter, I suppose I'd consider trades, too). An assortment of this and that (with a few editorial cartoon collections thrown in) some which are duplicates that remain from an estate collection that I bought a couple of years ago, others are dupes from copies that I've upgraded and others . . . well, I've lost track. Best to read it carefully — there's some great stuff tucked away. All sent book rate — orders under $15 please include $1 per book for postal relief, orders over $15 sent POSTPAID.

Frank Pauer
1720 Auburn Ave.
Dayton, Ohio 45406.
513-275-9344, best from 7-10 eves.

Thanks.

Guide to condition of books, from best to worst: As New, Fine, Very Good, Good, Fair.

AMERICAN HERITAGE, August, 1965. Short feature with color reproductions on John Held, Jr. in a splendid special issue on the '20s. VG. $9

ART OF THE TIMES, 1973, 1st.. A great collection of *NYTimes* op-ed page drawings by Steadman, Searle, Holland and many others. Softcover, Fine. $12

Stephen Becker, COMIC ART IN AMERICA, 1959, first. "A social history of the funnies, the political cartoons, magazine humor, sporting cartoons and animated cartoons" with nearly 400 illustrations. VG+ in DJ. $35

Charles Brooks, BEST EDITORIAL CARTOONS OF THE YEAR — 1974 EDITION, 1st. Second book in the annual series. VG-Fine in jacket. $15

—, BEST EDITORIAL CARTOONS OF THE YEAR — 1976 EDITION, 1st. As new in VG DJ. $12

—, BEST EDITORIAL CARTOONS OF THE YEAR — 1977 EDITION, 1st. Softcover, G+. $8

—, BEST EDITORIAL CARTOONS OF THE YEAR — 1978 EDITION, 1st. As new in VG DJ. $12

—, BEST EDITORIAL CARTOONS OF THE YEAR — 1980 EDITION, 1st. As new in VG DJ. $12

Max Allan Collins, Dick Locher. THE DICK TRACY CASEBOOK, 1990, first. A selection of seven classic adventures selected with notes by Collins spanning the square-jawed-one's career. *Signed by both Collins and Locher* (the current Tracy artist). Published at $50.00. Hardcover, As New in DJ. $35

Miguel Covarrubias, THE PRINCE OF WALES AND OTHER FAMOUS AMERICANS, 1925. A great book of caricatures — and the artist's first collection. Overall mostly VG with a darkened spine. $40

Ding Darling, AS DING SAW HOOVER, 1954. The Pulitzer-prize winner's look at his presidential pal. F+ in VG dj. $12.50

Jerry Doyle, ACCORDING TO DOYLE, 1943, 1st. Great WWII work by this long-time Philadelphia cartoonist. VG. $15

Will Eisner, THE ART OF WILL EISNER, 1982, first. Early work, obscure material and unpublished art highlight this career-spaning collection of Eisner's work, also featuring the Spirit on a terrific DJ, lots of b/w art and one story in color. Hardcover, *numbered from a limited edition of 1000 copies and boldly signed by Eisner.* As new in a Fine+ DJ. $45

Bob Englehart, NEVER LET FACTS GET IN THE WAY OF A GOOD CARTOON, 1979, 1st. The first collection of Bob's editorial cartoons from the late, great *Journal Herald*, sadly missed by all (including this fist-maker, who spent his very best years in newspaper cartooning across the floor from Bob) As new. $8

FAMOUS ARTISTS AND WRITERS, 1949. A terrific collection, most likely a promotional item for King Features and not intended for sale. Over 80 cartoonists from the King stable are featured (with photos) with a full page bio accompanied by a full page of art, many done especially for this collection. Includes Sterrett, Robbins, Raymond, Caniff, McManus, Foster, Crane, and many more. Spiral bound, soft covers, Fine. $75

John Fischetti, ZINGA ZINGA ZA!, 1973, first. Fischetti's only collection, part bio, lots of nice work. VG. $10

Shirley Glubok, THE ART OF THE COMIC STRIP, 1979, first. A general history of strips geared toward children, it nevertheless features some nice art in an attractive package. Fine in a VG+ DJ. $12

Sam Gross, ed., ALL YOU CAN EAT, 1987, first. A feast of great food cartoons, by *New Yorker, Lampoon* and other cartoonists. As new, hardcover. $10

Johnny Hart, BACK TO B.C., 1961, first. One of the original, early horizontal softcover collections, in beautiful shape. NM. $10

Johnny Hart, Brant Parker, MY VAT RUNNETH OVER!, 1989, 1st. Softcover collection of some of the best from the strip *Wizard of Id.* As new. $7

Hess and Kaplan, THE UNGENTLEMANLY ART, 1968, 1st. A history of American political cartoons, well researched, well illustrated. A great reference work. VG+ in VG DJ. $30

Rollin Kirby, HIGHLIGHTS A CARTOON HISTORY OF THE NINETEEN TWENTIES, 1931, 1st. Kirby's record of the '20s in his brilliant cartoons. VG. $50

Gary Larson, IN SEARCH OF THE FAR SIDE., 1984, 1st. More of the madness. As New. $6

—, PRE-HISTORY OF THE FAR SIDE. Wonderful oversize 10th anniversary anthology. All of the weirdness in one big book. Softcover, as new, $12

David Levine, NO KNOWN SURVIVORS, 1970, 1st. Terrific, typical Levine. VG-As New in a VG DJ. $20

J. Norman Lynd, VIGNETTES OF LIFE, 1930. Nice pen work highlights this collection of Sunday pages. G-VG. $20

Jeff MacNelly (and McCarthy, Kopelski), A POLITICAL BEASTIARY, 1978. An "absolutely indespensible guide for anyone who may ever have to brave the wilds of the Great Governmental Preserve." Wonderfully illustrated. As new in a G DJ. $17.50

Doug Marlette, A DOUBLEWIDE WITH A VIEW, 1989, first. Featuring some of the very best from Marlette's hilarious strip Kudzu in a generous large softcover. As new. $12

—, 'I AM NOT A TELEVANGELIST', 1988, 1st. The continuing (and very funny) saga of the reverend Will B. Dunn. Softcover, as new. $7.50

Peter Marzio, RUBE GOLDBERG HIS LIFE AND WORK, 1973, 1st. A terrific career-spanning illustrated biography of the legendary artist. VG+ in G+ DJ. $25

Bill Mauldin, BRASS RING, Fine+ in DJ. $7.50

—, A SORT OF A SAGA, 1949, 1st. Growing up Mauldin. Ex-Lib, but very clean. VG. $7.50

John T. McCutcheon, THE MYSTERIOUS STRANGER AND OTHER CARTOONS, 1905, 1st. A large, thick collection of much of John's earliest work. Generally G–VG. $35

(Thomas Nast), CARTOON AND ILLUSTRATIONS, 1974, first. Over 100 drawings by the grandfather of American political cartooning, featuring brilliant work by the artist that gave us the donkey and elephant as political symbols and our conception of Santa Claus. Softcover, Fine. $12.50

Pat Oliphant, THE OLIPHANT BOOK, 1969. "A Cartoon History for Our Times." Oliphants first collection, and somewhat scarce. Hardcover, Fine in VG DJ. $25

Mike Peters, THE WORLD OF CARTOONING, HOW CARICATURES DEVELOP, 1985, 1st. Issued in conjunction with Mike's *World of Cartooning* PBS program, this softcover from the creator of *Mother Goose and Grimm* was offered through the show and was not distributed in bookstores (I think). Well illustrated, with much previously unpublished work, it contains examples of Mike's work throughout his career, with explanatory notes detailing the hows and whys of drawing. As New. $22.50

Roy Peterson, THE WORLD ACCORDING TO ROY PETERSON, first, 1979. A generous sampling of Peterson's marvelous pen and ink work. *Inscribed by Peterson.* Fine+. $25

W.A. Rogers, A WORLD WORTH WHILE, 1922. A record of "auld acquaintence" is the subtitle to this autobiography by one of the first greats in the profession. VG. $15

SEASONS AT THE NEW YORKER, 1984. A lovely collection of an exhibit featuring *New Yorker* covers with a seasonal theme. Published by the National Academy of Design, NYC, and available only there, this large hardcover features 80 covers from several decades reproduced in full color. A terrific "catalog." As new in fine DJ. $40

Martin Sheridan, COMICS AND THEIR CREATORS, 1942. An indispensible overview of the comics with profiles of practically everyone in the business at the time. A great book, with many illustrations, photos and several self-caricatures. VG+. $50

—, COMICS AND THEIR CREATORS. '73 reprint of the '42 original. As new in Fine DJ. $12

Vaughn Shoemaker, 1938 A.D., first. The first in the terrific series of wartime collections from one of Chicago's finest. *Inscribed, signed, numbered.* VG. $45

—, 1940 A.D., 1st. *Signed by Shoemaker.* VG. $35

Shel Silverstein, DIFFERENT DANCES, 1979, first. An oversize hardcover collection of "social calamities and absurdities of the adult world" by the well-known children's book author. This, however, is distinctly for adults. F+ in DJ. $50

Erich Sokol, AMERICAN NATIVES, 1960. Does anyone else remember Sokol's brilliant work from *Playboy*? Over 50 b/w 'moral rays' of this skewered view of American life. Original work, and not a collection of his *Playboy* cartoons. VG. $25

Edward Sorel, SUPERPEN, 1978, 1st. Cartoons and caricatures in a handsome format. Great stuff, highly recommended. As New in a VG-Fine DJ. $35

Ernest Watson, FORTY ILLUSTRATORS AND HOW THEY WORK, 1946, first. The classic reference work, profusely illustrated with loads of art, photos of the artists. G. $25

Coulton Waugh, THE COMICS, '74 reprint of the 1947 original. The classic history with many illustrations. Softcover. $10

Gear Williams, HOW TO KEEP FROM GROWING OLD, 1948, 1st. A delightful collection of panel cartoons by an under-rated master of pen and ink. VG. $10

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Gahan Wilson, EDDY DECO'S LAST CAPER (An Illustrated mystery), 1987, first. A parody of the classic hard-boiled detective novel as this illustrated send-up. Typical Wilson weirdness. Hardcover, as new. $12

—, GAHAN WILSON'S AMERICA, 1985, 1st. Softcover collection of Wilson's cartoons from *Playboy* and other publications. As new. $12

* Don Wright, WRIGHT SIDE UP, 1981, first. More than 160 cartoons by this Pulitzer prize-winner. Fine in VG DJ. $17.50

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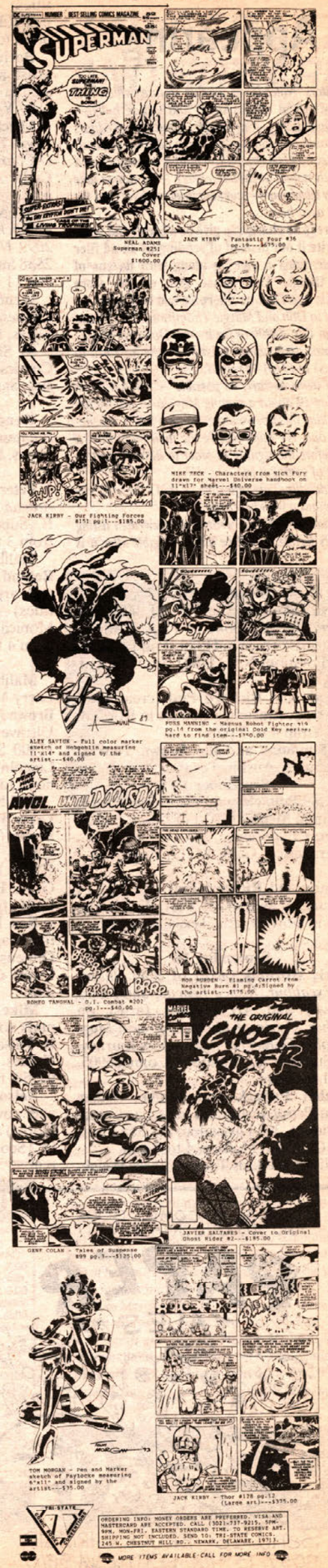
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	3	$70	Astonishing Tales	25-27	VF-NM	$40 ea
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Shadowman	8	$18	Detective	327	F+	$40
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X-O Manowar	1	$36	Sub-Mariner	6	NM	$50 Mile High
	7	$7	Tales to Astonish	70	VF	$80
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" "	20 NM	$ 200
" "	21 NM	$ 200
" "	25 VF	$ 200
" "	27 NM	$ 200
SHOWCASE	# 37 VG	$ 200
" "	40 F	$ 100
METAL MEN	# 1 F	$ 150
" "	9,10 NM	$ 60 EACH
" "	11,12,13,15 NM	$ 40 EACH

AMAZ. FANTASY #15 G $1,000
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AMAZ. SPID. # 300 NM $ 40

* SEE MY OTHER AD FOR AMAZ. SPIDER-MAN #'S 2 - 100 IN THIS ISSUE

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(S&K Capt. America)			
	12	F	190
(Red Skull)			
Fantastic	6		100
(FVF except tp. on sp.)			
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	39	F+	200
	70	VF-	250
Human Torch	9	VGF	300
Miss Fury	3	Fa/G	40
More Fun	72	F	400
(Great War Cover)			
NY World's Fr '40		VGF	2100
Pep	23	VG+	140
(Great War Cover)			
Planet	45	FVF	175
	49	VF-	175
Power	4	F	130
(L.B. Cole cover, rare)			
Superman	20	VG	190
Young Allies	11	FVF	135

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[Editors' Note: Items for this feature, which lists appearances in comics stores and lecture halls — not conventions — of writers, artists, and editors and should be submitted as far in advance as possible. They must be written (preferably typewritten and definitely not all in capital letters) — we cannot take these by telephone — and kept brief, preferably in the format used here.

There is no charge, so give us a break and actually write it out instead of sending us an ad flier that mentions a signing along with dozens of other things. And please give us the store address; don't tell us where we can look it up.

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Send items as early as possible — when a fax is sent May 19 about a signing May 26 — no, we are not making this up, we did get such a fax — it benefits no one. We must receive the item more than a week before the signing in order to have a sporting chance of getting it in.

Our deadlines are inflexible — that's the only way to maintain a weekly schedule.

Special note: If your written or typewritten listing is barely legible, it will be totally illegible after it is faxed.

September 16

Steve Skeates (author of Marvel's *Generic Comic Book*) at Planet Alfred, 580 Rte. 244 (next to Hillbottom Pottery), Alfred Station, N.Y. 14803, from 11 a.m. to 4 p.m.

Wendy and **Richard Pini** (creators of *Elfquest*) at Einstein's Comics in Rowlett, Texas, from 4 to 7 p.m.

Al Simmons and the Spawn Tour at Booksource, Austin, Texas.

September 17

Rachel Pollack (writer of *Doom Patrol*) and **Linda Medley** (artist of *Doom Patrol*) at Comix Experience, 305 Divisadero St., San Francisco, Calif. 94117, from 4 to 7 p.m.

Wendy and **Richard Pini** (creators of *Elfquest*) at Heroes of Fort Worth and Waco in Fort Worth, Texas, from 3 to 6 p.m.

September 18

Chris Wozniak (artist of *2099 Unlimited, Excalibur, Justice League*, and *Shadowhawk*) and **Art Nichols** (artist on *Punisher: Origin of Micro Chip* and *Magnus Robot Fighter*) at A Timeless Journey, 2538 Summer St., Stamford, Conn. 06905, from 1 to 3 p.m.

Rachel Pollack and **Linda Medley** (*Doom Patrol* writer and artist) at Comix Experience, 305 Divisadero St., San Francisco, Calif. 94117, from 4 to 7 p.m.

Malibu's Genesis Tour — **Larry Welch, Roland Mann**, and **Glenn Brown** (writers and artists on Genesis and Ultraverse titles) — at Pee Wee Comics, 5015 Cornell Rd., Agoura Hills, Calif. 91301, from noon to 4 p.m.

Boris Vallejo (book jacket and cover artist, artist of the *1994 Mythology Calendar*) at Forbidden Planet, 821 Broadway, New York, N.Y. 10003, from 3 to 5 p.m.

Mitch O'Connell (artist-creator of *Good Taste Gone Bad: The "Art" of Mitch O'Connell*) at Artrageous Gallery, 1020 Cedar Ave., St. Charles, Ill., from 4 to 11 p.m.

Art Nichols (artist of *Punisher: Origin of Microchip*) and **Chris Wozniak** (artist for *2099 Unlimited*) at A Timeless Journey, 2538 Summer St., Stamford, Conn. 06905, from 1 to 3 p.m.

Wendy and **Richard Pini** (creators of *Elfquest*) at Four Color Comics in Waco, Texas, from 2 to 5 p.m.

Al Simmons and the Spawn Tour at Comics Unlimited and Heroes and Fantasies, San Antonio, Texas.

September 19

Wendy and **Richard Pini** (creators of *Elfquest*) at Paper Heroes in Killeen, Texas, from 2 to 5 p.m.

September 24

Peter Gross (artist on *Hellstorm* and *Arcana Annual*) at The Electric Fetus, 12 E. Superior St., Duluth, Minn. 55802, from 3 to 5 p.m.

Malibu's Genesis Tour — **Larry Welch, Roland Mann**, and **Glenn Brown** (writers and artists on Genesis and Ultraverse titles) — at Hi De Ho Comics, 525 Santa Monica Blvd., Santa Monica, Calif. 90401, from 4 to 6 p.m.

September 25

Malibu's Genesis Tour — **Tom Mason, Larry Welch, Roland Mann**, and **Glenn Brown** (writers and artists on Genesis and Ultraverse titles) — at Comics Unlimited, 11900 South St., East of Pioneer Blvd., Lincoln Stat. Ctr., Cerritos, Calif., from noon to 2 p.m.

Malibu's Genesis Tour — **Tom Mason, Larry Welch, Roland Mann**, and **Glenn Brown** (writers and artists on Genesis and Ultraverse titles) — at Comics Unlimited, 12913 Harbor Blvd. North of Gardon Grove Blvd. and 22 Fwy., Garden Grove, Calif., from 2:30 to 4:30 p.m.

Ron Frenz (artist on *Thunderstrike*) at the Cranberry Township location of New Dimension Comics, 20550 Route 19, Evans City, Pa. 16033, from noon to 5 p.m.

Mike Pondsmith (author of the Cyberpunk role-playing game and president of R. Talsorian Games) at Fantasy Books & Games, 2247 First St., Livermore, Calif. 94550, from 10:30 a.m. to 6 p.m.

Nelson (artist and creator of *Eudaemon* and cover artist for Marvel and Dark Horse) at Comics and . . ., 1739 E. Second St., Scotch Plains, N.J., from noon to 5 p.m.

Al Simmons and the Spawn Tour at Comix Mart, Houston, Texas.

September 26

Mike Pondsmith (author of the Cyberpunk role-playing game and president of R. Talsorian Games) at Fantasy Books & Games, 404 Mendocino Ave., Santa Rosa, Calif. 95401, from 10:30 a.m. to 6 p.m.

October 1

Trina Robbins (author of *A Century of Women Cartoonists*), with women cartoonists **Angela Bocage, Nina Paley, Kris Kovick, Cheela Smith**, and **Linda Medley** at Comix Experience, 305 Divisadero St., San Francisco, Calif. 94117, from 4 to 7 p.m.

October 2

Shea Anton Pensa (artist for *Sandman* #55) at Comix Experience, 305 Divisadero St., San Francisco, Calif. 94117, from 4 to 7 p.m.

Chris Claremont (writer of *Aliens/Predator: The Deadliest of the Species* and former X-Men writer) at Zenith Comics and Collectibles, 18200-P Georgia Ave., Olney, Md., from 1 to 4 p.m.

Wendy and **Richard Pini** (creators of *Elfquest*) at New England Comics in Allston, Mass., from noon to 3 p.m.

October 3

Wendy and **Richard Pini** (creators of *Elfquest*) at New England Comics in Quincy, Mass., from noon to 3 p.m.

October 5

Steve Gerber (writer for *Exiles, Sludge, WildC.A.T.S Yearbook*) at Star Clipper Books, Creve Coeur Location, 10955 Olive St., St. Louis, Mo. 63141, from 7 to 10 p.m.

October 7

Steve Gerber (writer for *Exiles, Sludge, WildC.A.T.S Yearbook*) at Star Clipper Books, University City location, 8143 Delmar Blvd., St. Louis, Mo. 63130, from 5 to 9 p.m.

October 9

John Francis Moore and **Howard Chaykin** (creators of *Batman/Houdini: The Devil's Workshop*) at Comix Experience, 305 Divisadero St., San Francisco, Calif. 94117, from 4 to 7 p.m.

October 16

Tim Sale and **Jeff Loeb** (artist and writer of *Batman: Legends of the Dark Knight Halloween Special*) at Golden Age Collectables, 1501 Pike Place Market, 401 Lower Level, Seattle, Wash., from 2 to 4 p.m.

October 17

Jeph Loeb and **Tim Sale** (*Batman: Legends of the Dark Knight Halloween Special* writer and artist) at Lady Jayne's, 5969 Sixth Ave., Tacoma, Wash. 98406, from 11 a.m. to 1 p.m.

October 17

Jeph Loeb and **Tim Sale** (*Batman: Legends of the Dark Knight Halloween Special* writer and artist) at Xanadu Comics, 1307 NE 45th St., Seattle, Wash. 98105. from 3 to 5 p.m.

October 22

Jeph Loeb and **Tim Sale** (*Batman: Legends of the Dark Knight Halloween Special* writer and artist) at Comix Experience, 305 Divisadero St., San Francisco, Calif. 94117, from 4 to 7 p.m.

Wendy and **Richard Pini** (creators of *Elfquest*) at O'Leary's Comics in Tacoma, Wash., from 5 to 8 p.m.

October 23

Jeph Loeb and **Tim Sale** (*Batman: Legends of the Dark Knight Halloween Special* writer and artist) at Comic Relief, 2138 University at Shattuck, Berkeley, Calif. 94704, from 4 to 7 p.m.

Wendy and **Richard Pini** (creators of *Elfquest*) at Zanadu Comics in Seattle, Wash., from noon to 3 p.m.

October 24

Jeph Loeb and **Tim Sale** (*Batman: Legends of the Dark Knight Halloween Special* writer and artist) at Flying Colors, 2980 Treat Blvd., Concorde, Calif., from 4 to 7 p.m.

October 29

Jeph Loeb and **Tim Sale** (*Batman: Legends of the Dark Knight Halloween Special* writer and artist) at Hi-De-Ho Comics, 525 Santa Monica Blvd., Santa Monica, Calif. 90401, from 6:30 to 8:30 p.m. Also at Hi-De-Ho Comics, 1724 N. Moorpark Rd., Thousand Oaks, Calif. 91360, from 3 to 5 p.m.

October 30

Jeph Loeb and **Tim Sale** (*Batman: Legends of the Dark Knight Halloween Special* writer and artist) at Golden Apple, 8962 Reseda Blvd., Northridge, Calif. 91324, from noon to 2 p.m. Also at Golden Apple, 7711 Melrose Ave., Los Angeles, Calif. 90046, from 3 to 6 p.m.

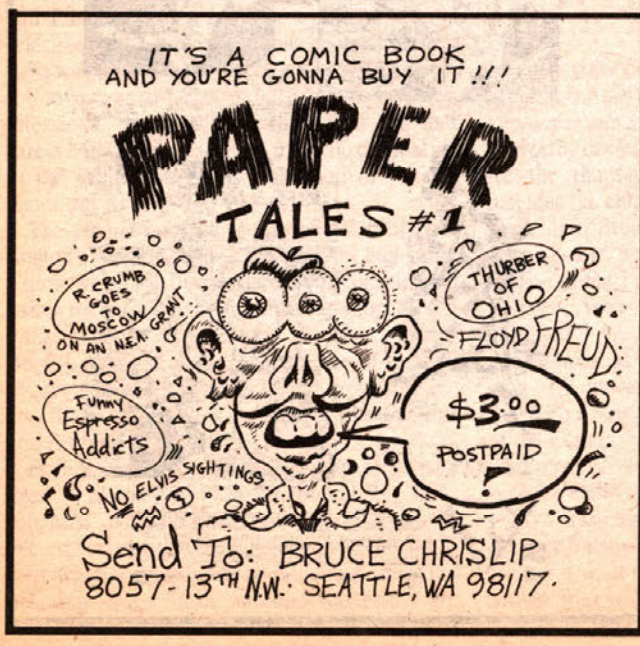
James A. Owen (creator-writer-illustrator of *Starchild*) at Night Flight, Cottonwood Mall, 4835 S. Highland Dr., Salt Lake City, Utah 84117, from 5 to 7 p.m.

October 31

Jeph Loeb and **Tim Sale** (*Batman: Legends of the Dark Knight Halloween Special* writer and artist) at Comics Unlimited, 1900 South St., Cerritos, Calif. 90701, from noon to 2:30 p.m. Also at Comics Unlimited, 16344 Beach Blvd., Westminster, Calif. 92640, from 3 to 5:30 p.m.

November 6

Rick Sternbach and **Michael Okuda** (*Star Trek* technical consultants and authors of the *Star Trek: The Next Generation Technical Manual*) will discuss the artistic design and scientific aspects of *ST:TNG* and *Star Trek: Deep Space 9* at the Academy of Television Arts & Sciences, 6200 N. Lankershim, North Hollywood, Calif., from 10 a.m. to 2 p.m. Call (818) 882-5599 for further information.



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LARGEST SELECTION of undergrounds. More than 1,200 items, rare, out of print, current. For list, send $1 to: Don Donahue, Apex Novelties, PO Box 3199, Berkeley, CA 94703.

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WANTED: DON Rosa's Comics and Stories. Ken Skovira, 477 West Omar Ave., Struthers, OH 44471-1348. 216-755-1083.

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AMAZING SPIDER-MAN #2-78 is the centerpiece of a 12-box collection of overwhelmingly Marvel/ DC titles from 1960's to present. The ASM run alone is valued at $18,000 according to standard Price Guides. As I don't wish to argue about condition (which varies, although most are VG-NM) nor do I wish to spend years parcelling off an issue here and there, the first person to offer $25,000 for the complete collection can carry it away with him. For an itemized list, send address and 6 stamps to: M. Anderson, 3925 State Street Dr., New Orleans, LA 70125.

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25 DIFFERENT comics, $10 postpaid. Specify Marvel, DC, Independent or mixed. Free X-Men #1 with each lot ordered. Eric Jarrett, 4081 Hickory-Lincolnton Hwy., Newton, NC 28658.

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VALIANT BLOWOUT sale, Unity sets, $60.00 ea. Eternal Warrior #1 $7.00. Bloodshot #1 $3.50. Others available. Deals made. Call Mike at 815-886-2368 between 3:30 & 7:30 CST.

1,200 BOOK collection for sale consisting mainly of Spiderman, also Punisher and Longshot mini series and early Valiant and Image with coupons. Send SASE for list. Chris Cox, 137 Maple St., Columbus, MS 39702.

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DRACULA CRIMSON, Limited 500 copies, check newest Overstreet, (Beautiful Comic Book), $55 postpaid. Steve Sawchuk, 2590 Allen Crescent, Brossard, Quebec Canada J4Z 3C2. 514-676-6424.

NEWSLETTER: FILLED with tips, suggestions, and great comic conventioners overstock liquidation list. $1.00 (refundable with order) for introductory issue. Gregory Johnson, 6 South 561 Naper Blvd., Naperville, IL 60540.

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TARZAN SUNDAY Tabloids wanted. 1931, 1932. Also wanted "Song Hits" magazines thirties and forties. Howard Levine, P.O. Box 8017, Coral Springs, FL 33075-8017.

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DITKO: TALES to Astonish #67, large (approx. 13"x19") title page. The Incredible Hulk! "Where Strides The Behemoth". With note to Stan at top. Jan. 1965. Nice shape. Not a dealer. $350. Call Pete in VA at: 804-233-1341.

ANIMAL MAN cover #4 by Bolland $950; Al Williamson/ Gordon #1 page 11 $1,350; Wayne Boring Superman Sunday 6/26/55. Superman in 7 of 8 panels $1,400; Cadillacs & Dinosaurs #6 cover by Schultz. Trade only, please inquire. Call Tom 909-674-3539.

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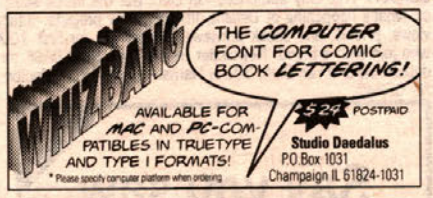
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WILL TRADE Gold, Silver, Modern comics for pre-1959 PB's. Send list. Lost Dutchman, 5805 N. 7th St., Phoenix, AZ 85014. 602-263-5249.

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13-PAGE LIST of pulps for sale including Spicy's, Weird Menace, Detective, Hero, etc. Also buying large and small collections. Top dollar paid. Send large SASE with 2 stamps. Rich Meli, 3121 NE 51st St., Apt. 303, Ft. Lauderdale, FL 33308.

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4661 MISCELLANEOUS, WANTED

BUYING TICKETS, Publications, Pennants, memorabilia from Baseball, Football, Boxing, Basketball, Hockey, all sports items, any event. 602-596-1913. Bob Adelson, 13610 N. Scottsdale #10CBG, Scottsdale, AZ 85254.

DOES ANYONE get the Cartoon Network on their cable system? Please contact: J.W. Guenther, 3 Kim Valley, Trenton, NJ 08620.

WANTED: ELVIRA, Samantha Fox, Traci Lords items. Terry Moore, Box 34778, San Antonio, TX 78265.

EERIE, INDIANA episodes wanted on VHS. Will provide blank tapes and pay for return postage. K. Marshall, RR 1 Box 413, Mount Crawford, VA 22841.

HELP! SEEKING fanzines, magazines with interviews or articles on Marvel comics circa 1961 to 1971 for project. Nicholas Caputo, 69-35 64th St., Glendale, NY 11385.

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WANTED: COMICS of Sunday News, Mirror, dailies, and also any other Sundays for 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, and 1951. Write to: Alfred Sherman, 247 Parkview Ave., Apt. 5P, Bronxville, NY 10708.

SECRET AGENT Corrigan strips by Al Williamson from 1/76 on. K. Castillo, 26942 Lauderdale Ave., Hayward, CA 94545.

'Peanuts' creator to enter Hockey Hall of Fame

By Jim Neal

Peanuts creator Charles M. Schulz is about to put another award on ice.

In October, he'll be inducted into the U.S. Hockey Hall of Fame in Eveleth, Minn. – along with former college and professional hockey coach John H. "Jack" Kelley and former player Dave Langevin.

Why Schulz? Just think of all those games in his comic strip, when Snoopy faced off against the yellow bird, Woodstock, on the ice of a frozen bird bath. Add to that the fact that Schulz, a lifelong skater and hockey enthusiast, built the Redwood Empire Ice Arena in Santa Rosa, Calif., in 1969 – conveniently, just one block away from his studio.

Schulz, now 70, may not be quite as active on skates as he once was. But he and other people in the neighborhood used to play ice hockey regularly at the rink.

"In my day," he told the Associated Press, "there was no kids' hockey or any Little League."

Schulz was speaking about his hometown of St. Paul, Minn. "My dad made us a little skating rink in our back yard, and we played there or on the frozen streets or we might climb over the fence to a Catholic school. We'd change skates in a friend's basement, then hobble down the alley and play by the light of the moon."

The arena Schulz built today attracts ice-skating shows, in-line skating camps, and a senior tournament – as well as hockey games.

Peanuts made its comics page debut Oct. 2, 1952, and the feature became so popular in the next 41 years that it inspired two Broadway plays (*You're a Good Man, Charlie Brown* and *Snoopy*). During the Apollo 10 mission, the command module was named *Charlie Brown*, and the lunar module that made the first manned orbit of the Moon, descending to within nine miles of its surface before docking again with the command module, was called *Snoopy*.

Of the other two to be inducted into the Hockey Hall of Fame, Langevin, 39, played for the Edmonton Oilers, New York Islanders, Minnesota North Stars, and Los Angeles. He is coach and general manager for the South Saint Paul team, and in a new Minnesota junior league.

Kelley, 66, was a coach at Colby College in Minnesota and at Boston University before he became coach and general manager of the Hartford, Conn., Whalers in 1972. He became president of the Pittsburgh Penguins this summer.

Disneys snap back at biography

By Jim Neal

Author Marc Eliot's biography of Walt Disney, claiming that the studio head was an informant for the FBI, is under attack from Disney's widow and surviving daughter.

Lillian Disney and her daughter, Diane Disney Miller, on July 12 issued a book-length attack of their own that condemned Eliot's statements. The Disney attack included sworn statements by family members, current and former Disney employees, and former FBI director William Webster.

Eliot's book is called *Walt Disney: Hollywood's Dark Prince*, and went on sale the week the Disneys released their condemnation of his statements.

Disney died in 1966 at the age of 65.

In a statement made to Reuter News Service, Lillian Disney said it would be "impossible to denounce, item by item, every falsehood in this book. However, the book is full of them, in the interpretation of Walt's and my marriage, the portrayal of our individual character and personalities, and in regard to matters of company history and business."

But Eliot and his publisher, Steven Schragis, remain firm on the stand taken by Eliot's book.

"While I empathize with the Disney family's expressed discomfort ... I nevertheless ... totally stand by my work and the facts presented therein," Eliot said in a statement.

The Hollywood Reporter quoted Mrs. Disney as calling the book "more fiction than biography." More than 150 of Eliot's assertions were challenged as "glaring factual errors."

Countered Schragis: "Marc Eliot is a scrupulous researcher who has presented all the facts of Walt Disney's life, both the good and the bad."

About Eliot's statements that Disney had been an FBI informant for 26 years, his survivors presented a sworn statement by former FBI director Webster:

"I have reviewed all of the released FBI records," he said, "and can state ... that such records do not support the assertion by Eliot that Walt Disney was an informant for the FBI."

Two more affidavits from former FBI agents who worked from the Los Angeles office were released. They stated that Disney never acted as an informant during their time in the L.A. office.

U.S. Manga Corps, a distributor of Japanese animation video tapes, has scheduled two tapes for release in October.

Gall Force 2: Destruction, the sequel to *Gall Force: Eternal Story*, continues the battle between the Paranoids and the Solnoids with the remnants of each force targeting various planets for destruction after their home planets have been obliterated.

The *Area 88* series concludes with *Area 88 Act III*, in which Shin Kazama's girlfriend, Ryoko, tries to win his freedom by spending an evening with Kanzaki, who has taken control of Yamato Airways and, through mismanagement, has almost driven the company into bankruptcy.

Both tapes are subtitled and are scheduled to ship Oct. 6. *Area 88 Act III* is 96 minutes and retails for $39.95, while *Gall Force 2: Destruction* is 50 minutes and retails for $34.95.

Valiant has collected *Rai* #0-4 into a trade paperback. The book is polybagged with a copy of *Rai Companion* #1 by **Bob Layton** and **Sean Chen**. *Rai Companion* #1 expands on events revealed in *Rai* #0 and is the first issue in a planned series exploring other facets of *Rai* #0, which foretells the future of the Valiant Universe. The book is scheduled to ship in September and retails for $11.95.

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2. Using one word per line, write your ad EXACTLY as you want it to appear in COMIC BUYER'S GUIDE. If you are advertising in more than one classification, circle or box each new classification number.
3. Remember, your zip code if FREE.
4. Minimum order is $6.25 per ad per issue.

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4000 Announcements
4010 Artists For Hire
4011 Artists Wanted
4020 Events/Cons
4030 Fan/Collector Clubs
4040 Writers For Hire
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PERSONALS
4005 Personals

COMICS
4050 Small Press For Sale
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4101 Archie, Wanted
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4241 Underground, Wanted
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4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
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MISCELLANEOUS
4400 Original Art, For Sale
4401 Original Art, Wanted
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4411 Big Little Books, Wanted
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4421 Books - General, Wanted
4424 Computer Software/Supplies, For Sale
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4720 Video Games For Sale
4721 Video Games Wanted
4800 Fanzines, For Sale
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7:00 a.m.-7:00 p.m. Weekdays CST

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715/445-4087

Be sure to include MasterCard or VISA account number and expiration date.

PRINT ONE WORD PER SPACE

Classification #_____
Choose one from the classification list above.

25¢ per word, per issue

1	2	3	4	5	6	7
8	9	10	11	12	13	14
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Please use an additional sheet of paper for larger ads.

FOR OUR RECORDS ONLY:
Name _____
Address _____
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MAIL WITH PAYMENT TO: COMICS BUYER'S GUIDE, Classified Ad Dept., 700 E. State St., Iola, WI 54990-0001

PAYMENT:
☐ MASTERCARD ☐ VISA ☐ MONEY ORDER
☐ CHECK
CREDIT CARD # _____
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AD DEADLINES:

Ad deadlines are every Tuesday.

Make sure your ad copy is in Iola, WI by 4:00 p.m. on the deadline day. Your ad will be put in the next available issue unless otherwise specified.

FREQUENCY DISCOUNT CHART:

ISSUES	DISCOUNT
1-2	No Discount
3-6	10%
7-9	15%
10-12	20%
13-26	25%
27-52	30%

PAYMENT WITH COPY ON ALL CLASSIFIED ADS!

words ____ x issues ____ = total words
(25 word minimum)

Total words ____ x 25¢ = $ ____

Total Cost $ ____

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AD INFORMATION

COMICS BUYER'S GUIDE
700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX #(715) 445-4087
TELEX #55-6461
(Krause Publ.)

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUES
Tues. September 14	1038	October 8	Tues. October 5	1041	October 29
Tues. September 21	1039	October 15	Tues. October 12	1042	November 5
Tues. September 28	1040	October 22	Tues. October 19	1043	November 12

HOW TO ADVERTISE...

A. 1 col. x 3¼" 1/16 page

B. 2 col. x 3¼" 1/8 page

C. 3 col. x 3¼" 1/5 page

D. 2 col. x 6½" 1/4 page

E. 2 col. x 13" ½ page vertical

E. 4 col. x 6½" ½ page horizontal

F. 3 col. x 10" Jr. page

G. 4 col. x 13" Full page

DISPLAY ADVERTISING:
(cost per ad per issue: ads must run consecutively)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 1 col.x3¼" (2¼"x3¼")	$57.50	$56.00	$53.00	$50.50	$47.50
B. 2 col.x3¼" (4⅞"x3¼")	76.50	74.50	71.00	67.00	63.00
C. 3 col.x3¼" (7½"x3¼")	105.50	103.00	97.50	92.50	87.00
D. 2 col.x6½" (4⅞"x6½")	156.50	152.50	145.00	137.00	129.00
E. 2 col.x13" (4⅞"x13") or 4 col.x6½" (10"x6½")	244.00	238.00	225.50	213.50	201.50
F. 3 col.x10" (7½"x10")	299.00	291.50	276.50	261.50	246.50
G. 4 col.x13" (10"x13")	439.00	428.00	406.00	384.00	362.00

COMICS TRADER:
This is an area reserved for the "little guy" who wants no-frills advertising with a price to match. $33.00 buys one of the 12 equal spaces on a Comics Trader page. These spaces can be bought in any multiple of the $33.00 unit (maximum 6 units per page). We'll reduce the ad and handle all the production - just design your ad on an 8½ x 8½ space and send it with payment. Remember to keep your design simple so your ad will be readable when reduced.

Super Traders should be typed on an 8½" x 11" sheet of paper which will be reduced to fit a ¼ page space. Each Super Trader costs $97.00 - limit 2 Super Traders per page.

COLLECTOR'S SHOWCASE:
This cost-efficient format in COMIC BUYER'S GUIDE offers you typeset space at a discount. Collector's Showcase units are approximately business card size. You may buy as many units as you want for an ad at a cost of $21.00 per box. All typesetting, photos, art, borders and logos are done by Krause Publications and are included in the price.

CLASSIFIED DISPLAY:
One column ads, 1-3 inches in length, must appear in the classified section. They may be placed under the various classified headings. This gives you the advantage of targeting the collectors you want to reach while standing out among the smaller word ads in classified. Rates and sizes are as follows:

(Cost per ad; ads must run consecutively):

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. 1 col.x1" (2¼x1")	$16.25	$15.85	$15.05	$14.20	$13.40
2. 1 col.x2" (2¼"x2")	23.00	22.45	21.30	20.15	18.95
3. 1 col.x3" (2¼"x3")	29.80	29.05	27.55	26.05	24.60

CLASSIFIED WORD ADS:
Our "Classifieds" are thriving and heavily read. Base rates are 25¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see the classified ad form in the classified section.

RETAILER DIRECTORY:
This is a comprehensive listing of comic shops in and around the U.S. $3.50 for a week leads buyers to your store by listing your name, address, phone number, and ten words of copy you choose. May be purchased in 26 or 52 week increments only. For more details see the Retailer Directory pages of this issue.

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MECHANICAL INFORMATION

A. Printed roll-fed offset.
B. 85 or 100-line screen recommended.
C. Emulsion side down.
D. Page size 10" x 13" (60 x 78 picas).
E. Four 2¼" (14½ picas) columns per page with one pica gutter between columns.

GENERAL INFORMATION

A. **PAYMENT:** Ads must be accompanied by payment. You may pay with a check, money order, or credit card.
B. **CREDIT CARDS:** We will accept the following credit cards: VISA, MasterCard, MasterCard II, Barclay Card, Access Card, Eurocard, Diamond Card, Union Card
C. **DEADLINE: For all advertising is 4:00 p.m. each Tuesday, unless otherwise stated on deadline card.**
D. **TERMS:** Cash with copy only. All advertisers must provide reference information for the confidential use of the publisher should questions arise.
E. **CONTRACT RATES** are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract terms. Cancellation of a contract by the advertiser allows the publisher to reinvoice covered ads at the earned rate. This rate card is a part of the advertising contract.
F. **MINORS** are required to furnish a certificate of responsibility from their parent or guardian before their advertising can be accepted. Write for our convenient form.
G. **ERRORS:** Typewritten copy is recommended. The publisher is not responsible for errors resulting from longhand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.
H. **LAYOUT** and design services are provided by Krause Publications for advertisers who do not submit camera-ready copy. Due to the creative and subjective nature of these services, credit will not be allowed for conceptual variations.
I. **GRADING:** Items offered in any ad must be properly described as to condition, conforming to the standards set forth in Overstreet's "The Comic Book Price Guide". Advertisers may also exercise the option of grading offerings by applying a unique personal system, providing the standards applied are detailed in the ad to avoid confusion.
J. **RETURN PRIVILEGE:** Except as otherwise specified in any ad, an advertiser must accept the return of any merchandise postmarked within ten working days of its receipt by a customer.
K. **P.O. BOX ADS** are allowed, but permanent home address, phone number and place of business of the advertiser must be filed with the publisher before advertisements may be printed.
L. **SPECIAL PAGE POSITIONS** are available at a premium. Inquire for details.
M. **ADVERTISING AGENCIES:** There are no agency discounts.
N. **CAMERA READY** display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reductions, enlargements or mail response key change. Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.
O. **SPACE RESERVATIONS** available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.
P. **PRE-PRINTED INSERTS** are available in *Comics Buyer's Guide*. Inquire for additional information and technical specifications.
Q. **CIRCULATION** is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.
R. **PROOF OF PUBLICATION:** Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.
S. **NOTE:** All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc. reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason, whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as an acceptance of all rates and conditions under which advertising is at the time sold. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions, which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assumes responsibility for any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, fire, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectionable for any reason. This publication does not guarantee and disclaims all knowledge of the right of seller or buyer to contract.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents or guardian before their advertising can be accepted.
Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard or AccessCard credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990

Reference Form
(Please print)

Your Name _____

Company Name (if applicable) _____

Street Address _____

City, State, Zip _____

Phone No. _____

Please List References Below

Reference _____

Street Address _____

City, State, Zip _____

Phone No. _____

Reference _____

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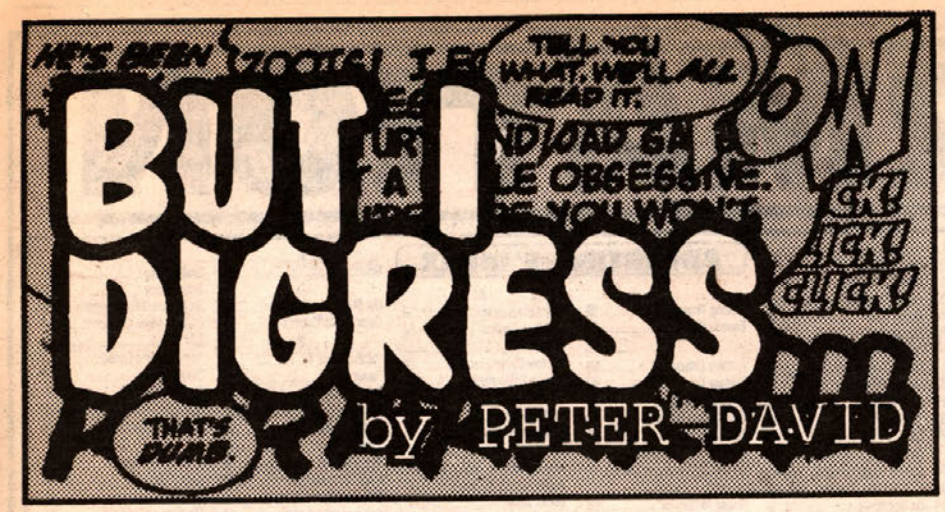

Continued from *CBG* #1036

The boy stands there for a moment. Then he goes into the next room. Strange's body is floating there in lotus position, surrounded by a mystic shield. The boy assumes lotus, floats as well, and says, "Master. My brother wants to fight me – kill me. I'm frightened, Master. I don't feel ready to face him. You yourself would say I'm nowhere near ready. But he may kill others unless I intervene. But getting myself killed will hardly serve mankind. Master – where does my responsibility lie?"

Cut to: The prop job is zipping through the air. Jessie is rattling off the names of other potential allies, and Hank, sitting with a checklist in his lap, is saying "Dead" or "Crippled" or "Insane" or whatever.

Jessie says, "How about Spider-Man?" "I called him," says Hank. We cut to Peter Parker is on the phone with Hank, who is talking to him from the quinjet. Peter is older but in good shape and he's wearing glasses. He's at home telling Hank that he's too old to put on the old Spidey threads and go swinging off to fight the bad guys. He promised *her* that he had given up all that. He has responsibilities to his wife and to his son, Ben Parker. We pull back and see Ben Parker, a dead ringer for his dad at age 18, except his hair is red. A pair of feminine hands extends into the panel, patting his head and telling him to eat more wheatcakes.

We establish in the conversation (which Jessie watches with mild interest, smoking a cigarette) that Peter at one time later in life became a research associate for Hank and, in the course of their association, revealed his identity to him (although after he'd dropped it). Peter later became rich selling, at Hank's suggestion, the formula for the webbing and the design of the web shooter to 3M, and life has been very lucrative for him ever since. Now he's a leading scientist at 3M. He doesn't feel the need to go looking to fight bad guys. He's found everything he ever wanted in life and doesn't need any more. He had thought Hank found it, too, but Hank seems to want to go into battle again, get back into the super-hero game. Hank is more charged up and dynamic than he's been in ages. He wishes Hank the best of luck and that he finds victory or whatever it is he wants. They hang up.

We stay with Peter, as Ben says, "By the way, Dad, Aunt May called and wanted to know if we were still on for this weekend. I told her yeah." Peter pours himself a coup of coffee and, as he starts to drink, Ben says, "Oh, there's a science exhibit on radiation at the University today. Can I go?" Peter almost chokes on his coffee. "Not in a million years!"

We cut back to the airplane, and Jessie is saying, "How about Marissa Storm?" Hank replies, "Johnny's working on that."

Cut to: Marissa Storm is in her studio, sculpting a statue with the cold flame that comes from her fingertips. We see scattered throughout her studio other sculptures of people, things, or abstracts, composed of solid blue-and-white flame. Creating is clearly an effort for her. Her long blonde hair is tied off with a bandana. The Torch enters, still in his costume, and speaks. Marissa jumps and turns on him angrily – he's destroyed her concentration and she has an exhibit coming up in two weeks.

The Torch walks over to her and explains the situation. She's needed for this major battle. Her ability to create solid objects out of flame can act as a wonderful complement to his own powers, particularly since his flame isn't as powerful as it was.

Marissa steps over to a sink and runs her hands under cold water. She is not remotely interested. This is a discussion that she's had time and again. She's an artist, not a fighter. Her father won't be happy until she puts on funny tights and goes to fight the bad guys at his side. She turns on him then and tells him that he looks so ridiculous in that garish outfit, running around like an overgrown adolescent. When will he grow up, for God's sake?

She stalks out of her studio, down a hallway, and the Torch pursues her angrily. Just where does she think she'd be if these guys in garish outfits hadn't saved the world time and again? She's just a typical ungrateful teen-ager, judging her father and finding him wanting. Well, just who does she think she is?

We see Alicia come out of a room behind the Torch, asking what's going on – she has to concentrate on something she's doing for an exhibit. Johnny is exasperated – it's obvious that Marissa got most of her nature from her mother. Isn't there anything she got from her father besides her flame power? When is she going to use it for what's right?

Marissa steps up to him, almost nose to nose, and furiously states that as far as she's concerned she is using it for what's right, and she's not going to be dragged along on one of his adolescent power trips to fight some poor broken-down bad guys. She turns on her heel and leaves; The Torch starts after her, but Alicia puts a hand on his forearm and stops him. She points out gently to Johnny that Marissa has indeed inherited an aspect of his personality: his stubbornness. The Torch shakes his head.

All Marissa remembers are the broken-down dregs of super-villainy. She doesn't know what a real threat is – she never had Doctor Doom trying to kill her. Alicia, ever the peacemaker, rubs his shoulders and observes that The Torch has never forgiven Reed for going into research with Doom. Doesn't he realize that, when Reed managed to free Doom's mother from that dimension she was trapped in, it was the basis for the beginning of a friendship that has only blossomed and helped mankind?

The Torch turns and says it doesn't matter – Doom has hundreds of crimes that he's never paid for, and he can't just forgive him. Alicia smiles and they are facing each other, their foreheads touching. See? That same damned Storm stubbornness. She wonders then if, before you go into battle, it's like before a football game. No sex beforehand. Johnny says he doesn't think so, and they go off together down the hall.

Cut to: Establishing shot, a motel (nothing particularly fancy. Kind of like the Bates Motel, actually).

Inside a hotel room Hank has a makeshift lab (assorted beakers, test tubes – a real makeshift feel about it). He has a rock placed nearby, about the size of his fist. He takes the contents of two vials, one in each hand, and carefully pours them simultaneously onto the rock. It vanishes. Jessie, who is barefoot (having just removed her boots), leans over his shoulder and says, "Far out. Where'd it go?" Hank says distantly, "It's submicroscopic. It's in an entirely different place – a microverse."

"Wow," says Jessie. "Another universe. Nice place to get away from it all." Hank glances at her sharply, but she's oblivious that she has struck home, as she says, "I'm gonna take a shower. They'll have the plane refueled by tomorrow over at that rinky-dink airport. Think you'll have The Vision pinpointed by then?" "Sure," says Hank, "I can do anything I put my mind to."

Moments later Jessie is in the shower, tilting her head back, letting the water roll off her. In the room, Hank is bent over an electronic tracing rig trying to get a reading on The Vision. They're running out of time. From the room next door he hears a sudden yell from Jessie. Alarmed, he runs through the connecting door. Jessie bursts out of the bathroom, keeping a towel wrapped around her middle as best she can, her hair still filled with shampoo. Tommy comes out, extremely apologetic. He'd homed in on the tracing devices that Hank had activated and accidentally materialized through the wall of the bathroom. Jessie pauses and then recognizes him as Tommy (what is his last name, anyway?), The Vision's kid. One of them, anyway. She hasn't seen him since the day of the wedding. And, hey, she never had a chance to tell him how sorry she is about what happened... Tommy quickly brushes it off and then snaps into a floating lotus.

Tommy's entire thing, since he is so nervous and feels unready, is that he is constantly trying to act like Doctor Strange. He assumes a very serious demeanor and talks a great deal more confident than he is. Snapping into this, he tells Hank that he knows where to find The Vision. He is currently hovering over the Poconos. He doesn't think it will do much good to talk to him, but let's go.

Abruptly, an image of The Grim Reaper appears in the room. Tommy is scared for a second and then instantly composes himself. The Reaper glances at his brother, then turns to Pym and tells him that time is running short. He is expected to muster his forces this Sunday in the Village – an area known both to Jessie and Sam. He glances back at the others and says, "If these are the best you can muster, it should be a truly short battle." Jessie takes a swing at him, still clutching at her towel, but he dematerializes.

Cut to: The plane arcing upward. It is early evening. There is silence in the plane, as Tommy floats, concentrating, directing Pym.

Then we see, far off in the distance, a figure floating in the sky, arms outstretched. We start to get closer and begin to realize the enormity of the figure. Jessie is stunned – he's immense. As big as a building. Hank isn't surprised – The Vision has been immaterial for 10 years now, ever since Hank and Jan remarried. Vision's molecules have continuously drifted further and further apart.

Large panel of the plane about as big as one of The Vision's eyes, hovering in front of him. He does not even notice them.

Tommy (I forgot to say, Tommy is wearing the cloak of levitation) floats out of the plane. He floats in front of the huge face of his father and tries to make some sort of contact with him. He tries to maintain his Doc Strange demeanor, but it's difficult. He tells Vision that he's needed, not just for this fight, but by Tommy himself. Tommy has spent two years now in search of spiritual enlightenment and inner peace, trying to come to terms with what happened. We now have a flashback panel of an angry Quicksilver hurling a challenge, facing The Vision, who's in a tuxedo. Another panel of Quicksilver running straight through an immaterial Vision.

Back to Tommy imploring his father to react, to say something. His father, a so-called artificial man, was the most human being he knew but, by refusing to come to terms with what happened, by withdrawing from humanity, The Vision has sacrificed everything that he fought for all those many years during his mother's courtship. He is floating in front of his father's eye, looking for some spark of recognition. His mystic demeanor starts to crack, as he pleads for some sign, something. Anything. But it's not forthcoming. Finally Tommy gives up and says bitterly that he lost two parents that horrible day instead of one. He floats back to the ship.

We stay close on The Vision's eye and we have a small, boxed Vision word balloon where he says, "Wanda." We have a single black-and-white panel of Wanda smiling out at the reader and again that boxed balloon that says "Wanda."

Tommy re-enters the ship, shakes his head, and says, "That's it. He won't respond. We're on our own."

Cut to: Bar and grill. Assembled around the table are Hank and Jan, Jessie, Tommy, The Torch, Cannonball, Hotshot, and Bombshell. Jan, who is chairing the meeting, is recording the results of their search for allies and notes when and where the battle will be. Give me room for some character bits here, with assorted close-ups on the characters. The younger heroes like Hotshot are blithely confident. They've never met a bad guy they couldn't handle. Wasp and Hank try to impress upon them just how dangerous these guys are. Tommy is busy looking inscrutable. Jessie and Sam are knocking back beers together. The Torch looks a little distant.

Jan kisses Hank on the cheek and says how proud she is of him. He's really pulled this together. Hank shakes his head. "No. This whole thing has been wrong. I've done nothing but react. I still don't have control of the situation. I've never gotten the upper hand. I wish to God Cap were here. He'd know what to do. He was a hero."

Cut to: Exterior of Hawkeye's and Mockingbird's home with the phone ringing. Mock shouts, "I got it!" and picks up, answers hello, and pauses. She is stunned by what she is hearing. In a weak voice she calls, "Clint, pick up the extension."

Clint does so, listens, and then a slow smile spreads. "I understand," he says.

To Be Continued

Linda Lee Cadwell, actor **Brandon Lee**'s mother, has filed suit in North Carolina charging the filmmakers of *The Crow* with negligence related to the on-set accident that claimed Lee's life in March. Her suit for compensatory and punitive damages names the film's producers, Edward R. Pressman Film Corp.; J.B. Jones Inc., suppliers of the production's blanks and ammunition; director **Alex Proyas**, and others.

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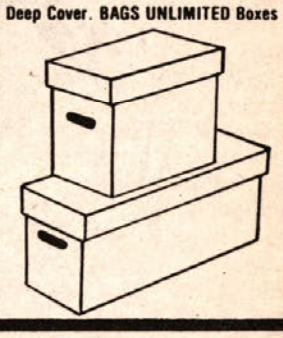

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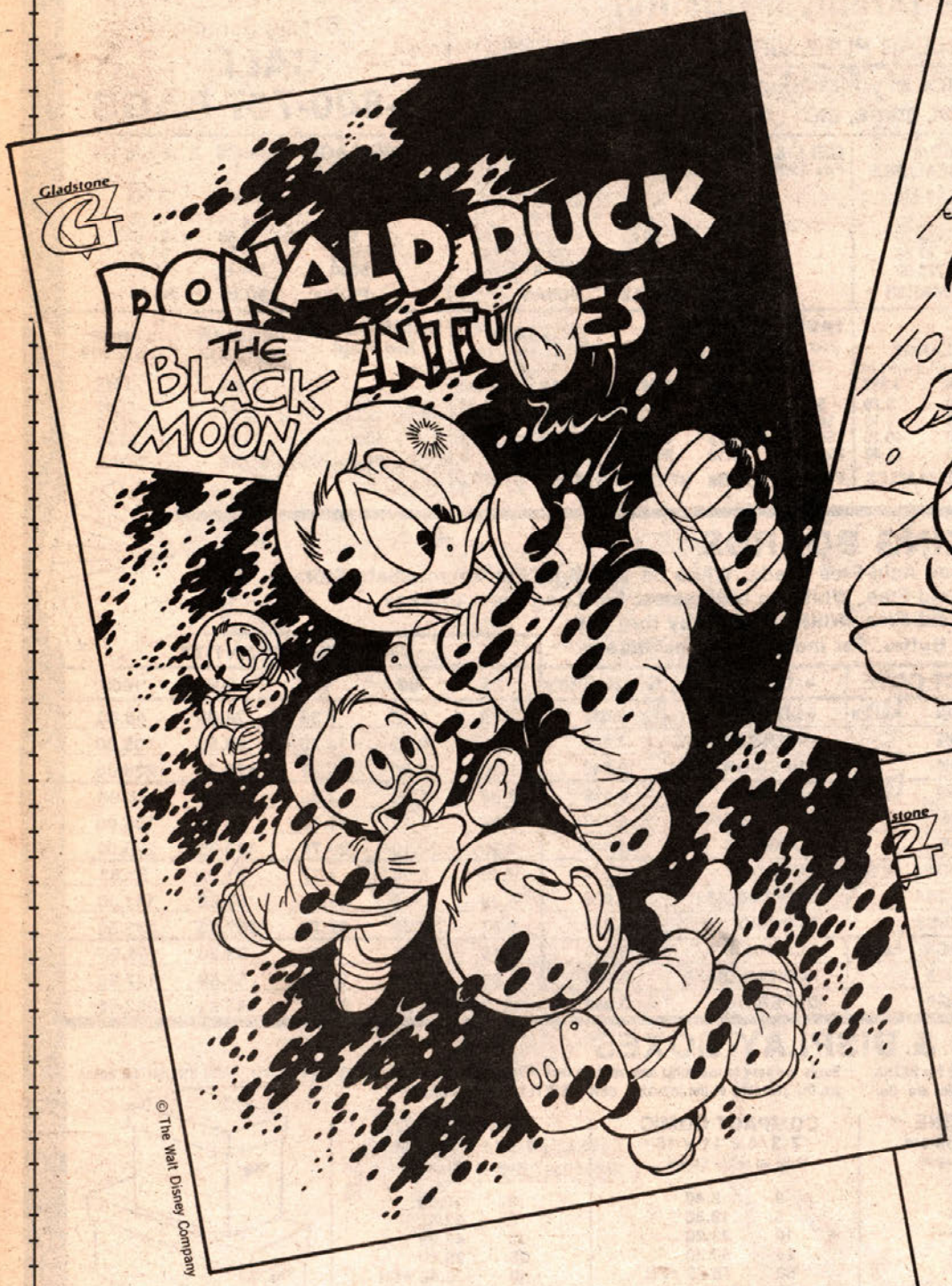

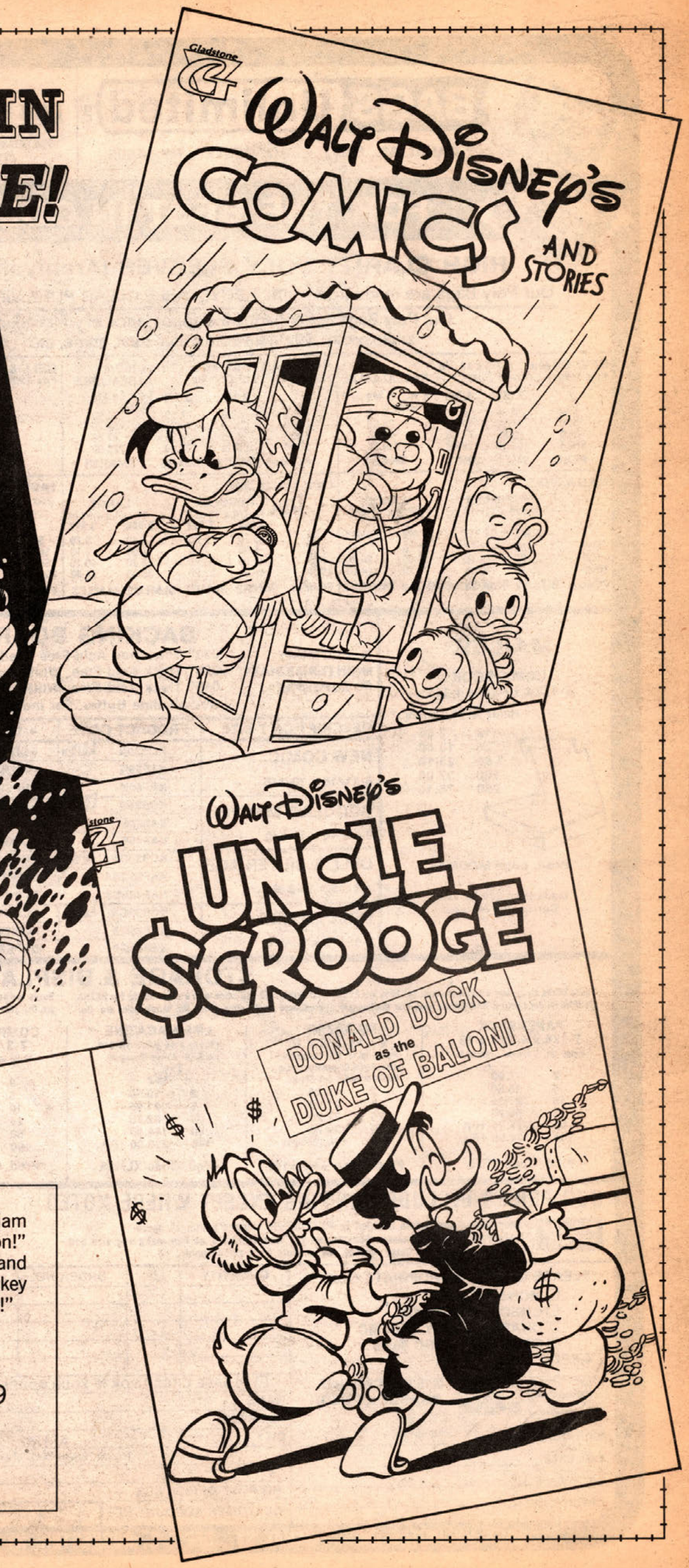

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